

ALBUM OF
ILLUSTRATIONS OF
IMPERIAL AND ROYAL
STATE AND OTHER CARRIAGES
&c.



THE WORSHIPFUL COMPANY OF COACH MAKERS
AND COACH HARNESS MAKERS
OF
LONDON

(PUBLISHED BY SUBSCRIPTION)

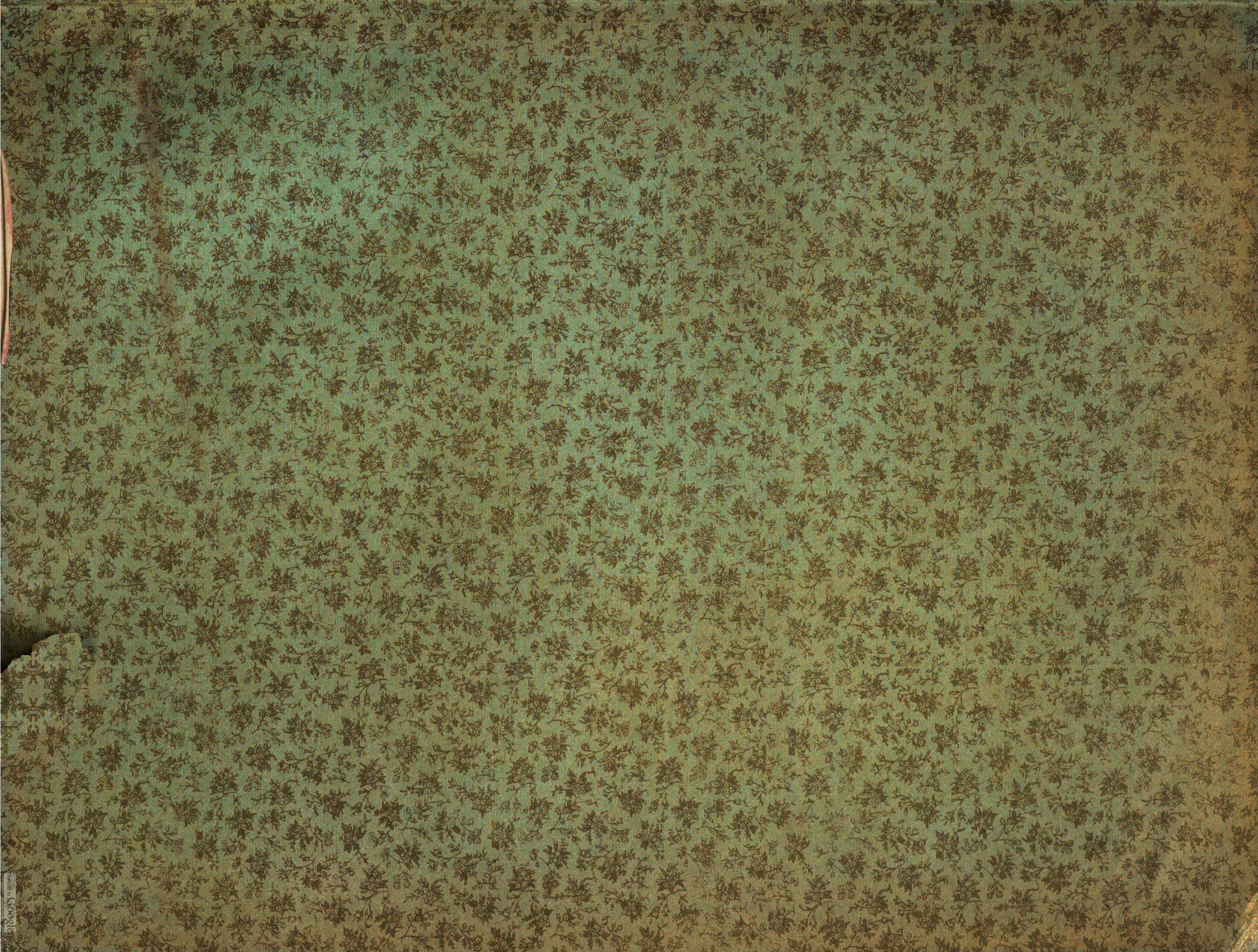
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LONDON. Coach makers' and coach harness makers' company

ALBUM of ILLUSTRATIONS OF IMPERIAL & ROYAL STATE CARRIAGES

TOGETHER WITH OTHER CARRIAGES OF

DECEASED STATESMEN; and

THE FUNERAL CARS OF WELLINGTON AND NELSON;

Also the Four Original Locomotive Engines used on Railways in England.



The Worshipful Company of Coach Makers and Coach Harness Makers of London.

PUBLISHED BY SUBSCRIPTION.

1899.

THE GRAPHOTONE CO., MCLEAN'S BUILDINGS, E.C.

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PREFACE.

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THE Illustrations in this Album of the State and other Carriages of the Sovereigns of Europe are the results of collecting for over a quarter of a century by the Coachmakers' Company of London, whose charter, dated the 31st May, 1677, was granted by King Charles II., and whose Masters and Wardens have been annually elected, year after year, with regular continuity. The collection was commenced in the year 1873, when an International Exhibition of Carriages was held in some of the then existing galleries and buildings on the estate of the Commissioners of the 1851 Exhibition at South Kensington.

The Court of the Coachmakers' Company suggested that the Exhibition might be rendered more interesting by the addition of photographs of the State Carriages of the Sovereigns of Europe.

The then Secretary of State for Foreign Affairs (Earl Granville) was approached, and through his valuable influence and assistance the British Ambassadors at several Foreign Courts were enabled by the courtesy of the Sovereigns who owned State Carriages to send representations of them to England, and it is believed that this was the first attempt ever made to form such a collection.

Some of the carriages were of great beauty, and many had interesting historical souvenirs; from having been used in many State pageants they naturally attracted much notice.

As the Company had contributed towards the expenses of the exhibition, the photographs were handed over to them as the best custodians of such a unique collection.

They have been lent for inspection at the following International Exhibitions :—

Liverpool	...	...	...	...	...	1886
Manchester	...	...	...	...	...	1887
Glasgow	...	...	...	...	...	1888
Paris	...	...	...	...	...	1889
Chicago	...	...	...	...	...	1893

In every case they excited great interest ; but in the course of their travels they have been subject to vicissitudes, accidents, and risks. It was therefore considered, in relation to these experiences, better that their travels should now end, and their careful custody more rigidly considered, by reason of the difficulty of replacement.

If the Collection was to attain any completeness, it was necessary to take advantage of opportunities, either by the Company as a Corporation, or through the influence of the members of the Court when visiting foreign capitals, or in any other way that would conduce to the desired object, and so the collection increased, sometimes slowly, at other times rapidly.

The largest recent additions came by the courtesy of the Directors of the Crystal Palace Company, when they held an Exhibition of Carriages in 1896, on which occasion

the Coachmakers' Company was able, as a Corporation, and through the Members of the Court individually, to render such Exhibition a large and highly interesting one, it was also very creditable to our country as a large producer of carriages for Home, Colonial, and Foreign use.

On a recent occasion a Member of the Court drew the attention of his colleagues to the risk of the loss of the entire collection should a fire occur at the Hall of the Company, and the vast trouble and delay that would ensue if it were considered possible and desirable to renew the collection.

The Court considered that the most useful and practical manner of meeting such a difficulty would be by reproducing some of the choicest and most interesting specimens of the illustrations by photography and process printing.

The Institute of British Carriage Manufacturers (which was founded in 1881; incorporated in 1883; and connected at once with the London Chamber of Commerce and the Society of Arts) was asked to join in promoting the success of the work, readily assented; so, by the subscriptions of the Members of both Corporations sufficient promises of support were received to warrant the commencement of a somewhat arduous and novel undertaking.

As the work advanced, and classification, selection, and comparison proceeded, it was found that the State Carriage Collection of Great Britain was far excelled in numbers by those of many foreign European States.

We are said to be the most conservative people in Europe; be that as it may, it is now apparent that in some of the great capital cities all the Royal State Carriages have been carefully preserved in well constructed and suitable buildings, while in England nearly all the old ones have disappeared, and their places are occupied by others adapted to modern wants.

In examining these carriages, whether from points of view, historical, artistic, or constructive, most—may we not rather say all—are full of interest; could they but speak, whisper, or even throw out hints, what openings there would be for revealing long-forgotten events; sayings and doings by Kings, Queens and Nobles—such as Macaulay, Hallam, or Grote, would have been quick and apt to enlarge on, and by which to lay before us facts that are obscure, and which will now never be known.

However, more prosaic thoughts must prevail now that the secrets which only master minds could unravel or explain have long been lost to us and our generation.

First in order, in a work emanating from London, stands the State Coach of Queen Victoria (fig. 1), built in the year 1761 by order of King George III., from designs made by his architect, Sir Wm. Chambers, and built by Mr. James Butler, of Great Queen Street, Lincoln's Inn Fields, London. Records exist of the names of the chief men who worked

with him, as also a very full description of the allegorical paintings on the panels, by Jean Baptiste Cipriani, a Florentine, then domiciled in London. Space does not permit a full description of this grand vehicle, but the Company has collected (with the photographs) much interesting and curious information respecting this, and of many of the carriages illustrated, and has clues that might lead to the discovery of records, descriptions, and facts, that would possibly lay bare the objects aimed at, the methods of construction, the cost, and the occasions for which they were specially built.

Whether the designer and constructor of the British State Coach ever saw the fine State carriages that had been built on the Continent of Europe, or not, is uncertain, but it is known from existing records that King George III. and Queen Charlotte desired to have built for them a finer and grander Coach than had ever been made. The total cost was £6,491. A careful and critical examination of the British State Coach leads one to consider that it compares favourably with all others as regards dignity, design, ornamentation, and suitability, as typical of a maritime power.

To any unprejudiced person, it would appear, on comparing it with all the other illustrations, that they really accomplished their object.

It is the largest and heaviest of any; and the bold and artistic treatment of the whole, as to design, construction, and details, show a good grasp of the intentions both of the owner and designer. It is essentially a coach of a "Sea-King," and in that quality it differs from all the others, which are Imperial in magnificence, but less bold in conception and treatment.

The Coach was drawn by eight cream colour horses, with suitable State harness, but it has not been used since the death of the late lamented Prince Consort.

In order to give an idea of the Queen's modern establishment, Her Majesty has most graciously permitted some of the most interesting to be portrayed and added to this work—those used in the Jubilee processions of 1887 and 1897 being among them (fig. 16)—as also the Landau used by H.R.H. the Princess of Wales, on her first arrival in London on March 10th, 1863 (fig. 17). These carriages have been somewhat altered since as regards decorations, the structure, however, remaining the same.

Permission was graciously given to reproduce some of the State and dress and plain carriages belonging to their Royal Highnesses the Prince and Princess of Wales, Field Marshal H.R.H. the Duke of Cambridge, and her late Royal Highness Princess Mary, Duchess of Teck.

The Duke of Wellington kindly lent a photograph of the Dress Coach of his great relative Field Marshal Arthur, Duke of Wellington (fig. 33), and a representation of his equirota (fig. 32), which could be made use of as five different carriages.

The funeral car of the Duke of Wellington (fig. 13) was designed by Mr. Redgrave, R.A., at very short notice, and when submitted to H.R.H. the late Prince Consort, he, with the skill of a true artist, at once approved the design as superior to all others that had been shown to him.

The British section concludes with the funeral car of Horatio, Admiral, Earl Nelson (fig. 12).

Critics will at a glance perceive the advance in applied art during the period between the death of these two great Englishmen. The Lord Mayor's State Coach was built in 1757 (fig. 31). Many of the foreign State Carriages are full of interest, not only historically, but from the points of view of design, construction, ornamentation, and preservation. We should be thankful to their present and former owners for the excellent conditions under which they now exist, and for the facilities afforded in so many cases for permission to view them.

The carriages belonging to our nearest neighbours next claim out attention, and it is remarkable and creditable to successive French Governments that in a country that has been ruled for nearly thirty years as a Republic, these works of art, essentially the appurtenances of Royalty, have been carefully preserved and are open for the inspection of foreigners, who naturally appreciate such a privilege. Their destruction by order, or by neglect, would be a loss not only to France, their natural guardian, but to the world.

The State Coach (fig. 2) built in Paris by Dabingen, in 1825, for the Coronation of King Charles X. is to be seen at the Great Trianon at Versailles.

If this beautiful carriage could think or speak, what a story it would be able to tell. Compared with the British State Coach, it has been little employed, for while the latter has been used by King George III. and IV., William IV., and Queen Victoria, who have year after year met and greeted their "faithful Commons" as each year's Session of Parliament was opened, the French State Coach led an idle life, till it was re-modelled, repaired, altered, and entirely re-decorated for the baptism of Prince Louis Napoleon, the only child of the Emperor Napoleon III. and the Empress Eugenie, in 1855. This is probably the most costly carriage ever built, the total expended on it is said to exceed £40,000.

The carriages represented as the products of French taste and industry are numerous and interesting, greatly by reason of their artistic qualities, the excellent state of their preservation, the good conditions under which they are open for inspection, and the facility of procuring photographs, showing an enlightened estimation of the educational value of an exhibition of good works of art, whatever be their nature, use, or origin. To do justice to the French collection would require more space than can be allotted in this very condensed description.

The Imperial Russian State Carriages probably form the largest collection in the world. At the Coronation of the Emperor Alexander II. in 1856, twenty-two gorgeous and brilliantly gilded carriages were collected in a temporary wooden structure within the walls of the Kremlin at Moscow, and were, with equally and suitably ornamented harness, used in the Coronation Ceremonies.

Some of them are included in this volume (figs. 3 and 54-6); it will be noticed that they vary much in design and decoration—some chaste and artistic, while others have an excess of ornament of the style of Louis XIV. of France—due probably to the prevailing taste at the date of their construction, and the taste of the Emperor and the head of his Imperial carriage manufactory. From early times, sound, well-built, and reliable carriages were highly valued, as the Emperors, Empresses, Grand Dukes, or High Officers of State had to make long journeys at all seasons, and a break down in the middle of the night in a Russian winter, or spring thaw, was not a mere accident, but a calamity to be avoided at any cost.

So the Russian Government sought for the best constructors they could tempt to reside and work at St. Petersburg, paid them well, whether they were English, French, German, or native Russians, hence the carriage building art was highly favoured and valued in Russia, and flourished beside other similar arts which it was considered politic to protect and develop. An interesting Illustrated Catalogue of the Imperial Carriage Establishment was brought from St. Petersburg by a Member of the Court, and presented to the Company. The descriptions being in Russian have not yet been translated into English; had they been in English, French, or German, more might be known of this remarkable collection by dwellers in Western Europe.

The Austrian Imperial Carriages are numerous, artistic, and interesting (figs. 74-89); having been built at various periods, and by various designers and constructors, they also vary. By the gracious courtesy of His Majesty, the Emperor Francis Joseph, a collection of twenty very artistic and beautiful illustrations showing the general character of the chief State and Plain Carriages, with the horses, harness, liveries, hats, and all the accessories of each Carriage, were sent to this country, and have been freely used to illustrate the Vienna Carriages.

The Prussian Carriages are by no means so numerous or so highly decorated as those to be found at Vienna: they seem to indicate a less luxurious court establishment, and bear a more modern character as regards construction and decoration, some of the details being beautifully designed and executed by the artists who were employed on the work.

Two of the illustrations may bear a few words of explanation, as both carriages were built in London. No. 59 was made to the order of King William I., of Prussia (afterwards the Emperor William I.), on his accession to the throne of Prussia about the year 1852.

(iv.)

No. 61 was also built in London, and a few facts in relation to it may be of interest.

The Burgomaster and Council of the City of Königsberg decided to offer as a wedding present to the Crown Prince of Prussia and his Bride (the Princess Royal of England), on their arrival in Berlin, a very handsome carriage and six handsome Prussian carriage horses—the latter were soon found and bought. The carriage was a more difficult matter, for the bride and bridegroom were to arrive in Berlin in two weeks. As a last resource, it was decided to telegraph to London for help. Consultations were held, and ended in a contract to deliver the carriage in all respects as described in fourteen days. The order was rendered more difficult by a subsequent order to provide all necessary fittings, so as to render it complete as a travelling or Town Court Carriage, as might from time to time be required. The contractor was duly on board the steamer in the Thames, with his precious charge, in fine moderate February weather; when half away across the North Sea, severely cold weather set in, and when the vessel reached the mouth of the Elbe she carried many tons of ice on her bows, and the Elbe was rapidly freezing. After passing Cuxhaven, the captain announced that he could not reach his destined port—Hamburg—but would make for Glückstadt before the ice became too thick, and shortly after entering the little Danish port the vessel was fast frozen in. A temporary bridge and landing stage was rapidly rigged up, and the carriage brought on shore. Fortunately there was railway communication with Hamburg, and in a few hours the land journey was commenced. After a delay of some hours at Hamburg, another train took the carriage with its guardian to Magdeburg, and as at midnight there was no available train for Berlin till early morning, a halt had to be made, but the carriage reached Berlin by noon. Here a party of Königsberg Councillors and friends met the contractor and his charge, and hearty greetings were exchanged, compliments passed, and were answered by thanks. Letters and telegrams from both sides of the North Sea had facilitated the journey and cleared away obstacles. On the next day the presentation took place at the palace of the Crown Prince, when many deputations from Prussian cities likewise offered gifts. The young Princess (now the Empress Frederick) was surprised that any Englishman, beside the British Ambassador, Lord Blomfield, should be present, and in a few animated words complimented him on having completed so successfully such an enterprise of organization and activity, and with such excellent results.

The illustration indicates the change that and use time has wrought on a once beautiful carriage.

Many years after, when in London, the Crown Prince carefully enquired how it was possible to carry through so much work in so short a time; as to him it was incredible.

All the details were narrated to him, and he asked many questions on what was obscure and strange to him, and he desired to know how the difficulties that he suggested were overcome.

At last he said, now I am satisfied; all has been explained; all is clear, for, I confess that up to this hour I could scarcely believe the inscription and details on the drawing of the carriage you gave me. He highly complimented him who explained and gave him the details, and warmly shaking his hand, left with hearty greetings.

An almost similar feat of rapid work was carried through 16 years before, about the year 1842.

The Emperor Nicholas I. of Russia, and King Frederick William of Prussia were to arrive in London at short notice on a visit to Queen Victoria, and the then Crown Equerry (George Lewis, Esq.) found that there were not quite sufficient Royal Carriages for the expected guests and their suites; so a well-known Royal Coachmaker was summoned for a consultation.

I require two plain town landaus, with Royal Colours and proper heraldry, blue Hammer-cloths, &c., complete (not necessarily new ones), as soon as possible; in how short a time can you supply them? The reply was, I think I could provide the two in a fortnight.

My dear sir, I want them in 48 hours. After a pause—You shall have them! And at the time named they were delivered. The effort to accomplish the work was intense, but the service was appreciated, and led to an increase of business that repaid the anxiety and strain in accomplishing the task set.

Many anecdotes in relation to carriages and great nobles might be collected and narrated, and many facts and stories in relation to the illustrations might be added did space permit; however, many interesting details in relation to the latter have been got together, and more might be collected by others having time, energy, and opportunity to expend on the subject.

Critics will notice, that almost without exception, the Hammer-cloths of the French State, semi-State, and Dress Carriages (figs. 38-45), are worthy of special notice and study from six points of view—position, proportion, design, general arrangement, character and distribution of the trimmings and ornamentation—as well as the good design and treatment of the heraldic ornaments. There is an excessive variety in the position, proportions, and character of the Hammer-cloths of the Royal State Carriages all over Europe, and this is the first occasion when it has been possible to compare and criticise them; it will be found by experts that there is great scope for improvement should the public taste ever tend towards the greater use of State and Dress Carriages.

It will be found that the Austrian Coronation Carriage (fig. 5) is the only one unprovided with a Hammer-cloth, while all the following State Carriages have them:—Great Britain, France, Russia, Bavaria, Spain, Portugal, Italy, and Holland. All the Royal State Carriages are suspended on perches. The following have short elbow springs and very long leather braces:—Great Britain, Russia, Austria, and Portugal.

The following have full C springs :—France, Bavaria, Holland ; and others have under-springs in addition to C springs, marking more recent construction, Germany, Spain, and Italy.

The undermentioned have swan or crane-neck perches :—Great Britain, Russia, and Austria ; and those of France and Holland have each two wrought iron perches with crane necks.

The treatment of the roofs varies more than any other part of the carriages.

The British compares favourably with others in dignity, boldness of treatment, proportion, and distribution of ornament.

That of France is handsome and artistic to a degree, but is rather large and heavy in proportion to other parts of the carriage ; in fact, rather crushing in magnitude and weight. The figures and eagles at the corners are well planned, placed, proportioned, and are artistically modelled and executed.

The treatment of the roof of the German State Carriage is very satisfactory in relation to design, proportion, and general conception ; had the well modelled eagles on the handsome lamps been placed on the corners of the roof, and crowns been placed on the lamps, the grouping and arrangements would have been still more satisfactory.

The grouping of the roof ornaments of the Austrian State Coach is pleasing, but the bordering is rather over-ornamented in the very florid style of Louis XIV.

The Bavarian State Coach roof is extremely elaborate ; the central group, finely designed and modelled, towers far above the Coach, and would require any gateway or arch to be very high to enable the Coach to pass under it without injury. The roof itself has an elegant double curve, and the groups of white ostrich feathers at the corners give a stately effect to the carriage.

The whole carriage, however, suffers under the elaborate and overpowering masses of ornament, which are everywhere extremely florid.

The roof ornaments of the Spanish State Coach are rather ungainly : a large crown is balanced on two dome-shaped objects. There is a nicely designed metal border to the roof of rather formal style, the line broken over each door by the Royal Arms in chased metal.

The corner ornaments are small and ineffective. Had the large crowns on the four squat lamps been transferred to the corners of the roof, and the large central crown been better supported, as on the German and Austrian roofs, the effects would have been much more pleasing.

The upper parts of the door windows, just under the roof, have Gothic arches, quite out of harmony with the other ornamentations ; but below the three side windows a very chaste, pretty, and delicately designed ornamentation that has a very pleasing effect.

The roof of the State Coach of Portugal is noticeable for the artistic treatment of the pillars that support it, rather than the roof itself, which is plain, and has four vase-like ornaments on each side.

There is no central ornament on the roof of the quite modern Italian State Carriage. The side and end embellishments are well designed and executed. Had the corner crowns been rather larger and bolder the effect would have been greatly improved. Comparing this carriage with other State Carriages, one seems to miss the central roof ornaments, and in this respect, the lack of such ornaments is to be regretted.

The Lower Panels are rather too small and cut-away in proportion to the windows. They would have borne more ornamentation, and the style of the carriage would have been enhanced by the addition of four handsome lamps to conceal the four rather slim and bald corner pillars. The well designed and well executed hammer-cloth and footman's standards set off a very pretty and graceful carriage.

The Old State Carriage of Holland is rather plain throughout. The crown on the roof is well proportioned. There are, however, some singular metal rails on the top sides of the hammer-cloth, which by no means improve it.

The Golden Coach, recently presented by the people of Amsterdam to Her Majesty the Queen (fig. 11), on the occasion of Her Inauguration as Queen of Holland, was built by Messrs. Spyker Brothers, of Amsterdam in 1898, and is the newest of all Royal State Carriages.

The four figures on top represent : Agriculture, Commerce, Industry and Navigation, and are holding a red Cushion supporting the Royal Crown and ensigns of dignity.

In the carvings on the cornice above the doorways are the Royal Initials, and on the corners are the Royal Coats of Arms, supported by cherubs.

In the framing under the windows are symbolically represented in half-relief carvings : Worship, Military—and Judicial Power, Science, Art and Industry.

On the outside of the twelve felloes of the wheels are depicted in carvings the twelve Signs of the Zodiac, viz. : Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Fishes, the same repeated in Greek type on the back side of the felloes.

The cream colour trimmings are all embroidered by hand, with filose on gauze, in the "petit point" stitch.

On the sides are rich ornaments, in which are worked different coats of arms. On the back cushions are embroidered the Royal arms.

Painted Panels by Van der Waaij, Professor at the Royal Academy of Amsterdam.

Front Panel. The politics of the future : Help and Protection for Widows and Orphans, Old men and Workmen.

Right side. Homage of Holland. In the middle the Royalty of Holland, at whose feet Young Holland strews lilies and roses.

Back Panel. The Inauguration of Queen Wilhelmina.

The following State Carriages have standards for footmen : Germany, Spain, Italy, Holland, and France. The following are without standards for footmen : Great Britain, Russia, Austria, Bavaria, Portugal.

The following have no lamps : Great Britain, France, Russia, Austria, Portugal, Italy, Holland ; while those of Germany and Spain each have four, and of Bavaria two only.

The wheels of all the Royal State Carriages greatly vary in ornamentation. The construction is good. Comparing them one with another, and among themselves, some seem rather strong and bulky for the weight they have to carry—such are the French ; others, such as the German and Italian, seem rather slight ; and the disproportion between the hind and front wheels of the Portuguese carriage is a matter for remark.

The chief peculiarity is in the spokes of the Austrian wheels, which are elegantly curved and carved, but not structurally fit for much work, though they seem sound, and to have retained their circular shape.

It has been thought well to include in this collection a few representations of carriages and vehicles interesting from a variety of causes.

HISTORICAL.

The funeral cars (figs. 12 & 13), of two great naval and military commanders : Nelson and Wellington, with two of the private carriages of the latter.

The most ancient carriages still in existence, preserved at Coburg and Gotha (many of the embellishments being very artistic) by the special and valued assistance of H.R.H. the Duke of Saxe-Coburg and Gotha, a member of the Court of the Coachmakers' Company—and whose life was preserved from a would-be assassin in Australia—and while still a young naval officer—by a coachmaker named Vial.

The various carriages connected with the fortunes of the Napoleon dynasty of France.

No. 68. A carriage built expressly by order of Duke Augustus of Saxe-Coburg-Altenburg for the public entry of the Emperor Napoleon I. into Gotha in 1808 (and which he refused to use).

The carriages used by the late King of Bavaria in his wayward excursions by night and day.

No. 128 represents the first carriage made for Queen Victoria.

No. 126, the first carriage made for Prince Louis Eugene Napoleon.

No. 121, the State Carriage of the Pope of Rome.

PERSONAL.

No. 35 represents the original Brougham, built for Lord Chancellor Brougham in 1838, and which mainly tended to change the type and construction of all modern close carriages.

No. 36, the Court Carriage of the late Right Hon. W. E. Gladstone, M.P.

No. 122 represents a Turkish Carriage ; when or where it was made is quite uncertain.

No. 123 represents a small State Carriage built in Paris for the Viceroy of Egypt (Ismail Pasha).

No. 124 is a C-spring Brougham, built a few years ago for the Empress of China.

No. 125 shows a one-wheel public conveyance, such as plying for hire in the streets of Shanghai.

Nos. 130-1-2-3, are representations of four of the earliest Locomotive Engines made in England, and which tended to displace all the then existing posting-travelling-carriages.

Were we to offer comments and criticism on the bodies, under carriages, and on the whole of the construction and ornamentation, and of the carving, metal ornaments, heraldry, panel decorations, internal trimmings, and the endless accessories of such carriages, a large volume would be necessary.

However, the present notices, comments, comparisons and criticisms may lead others to take an interest in a subject that has been virtually neglected from a literary point of view and induce them to investigate and draw out many interesting facts relating to an industry, that has in times past attracted some attention from Emperors, Kings, and great nobles.

GREAT BRITAIN.



FIG. 1.—STATE COACH OF HER MAJESTY QUEEN VICTORIA.

FRANCE.



FIG. 2.—STATE COACH OF KING CHARLES X. AND THE EMPEROR NAPOLEON III.

RUSSIA.

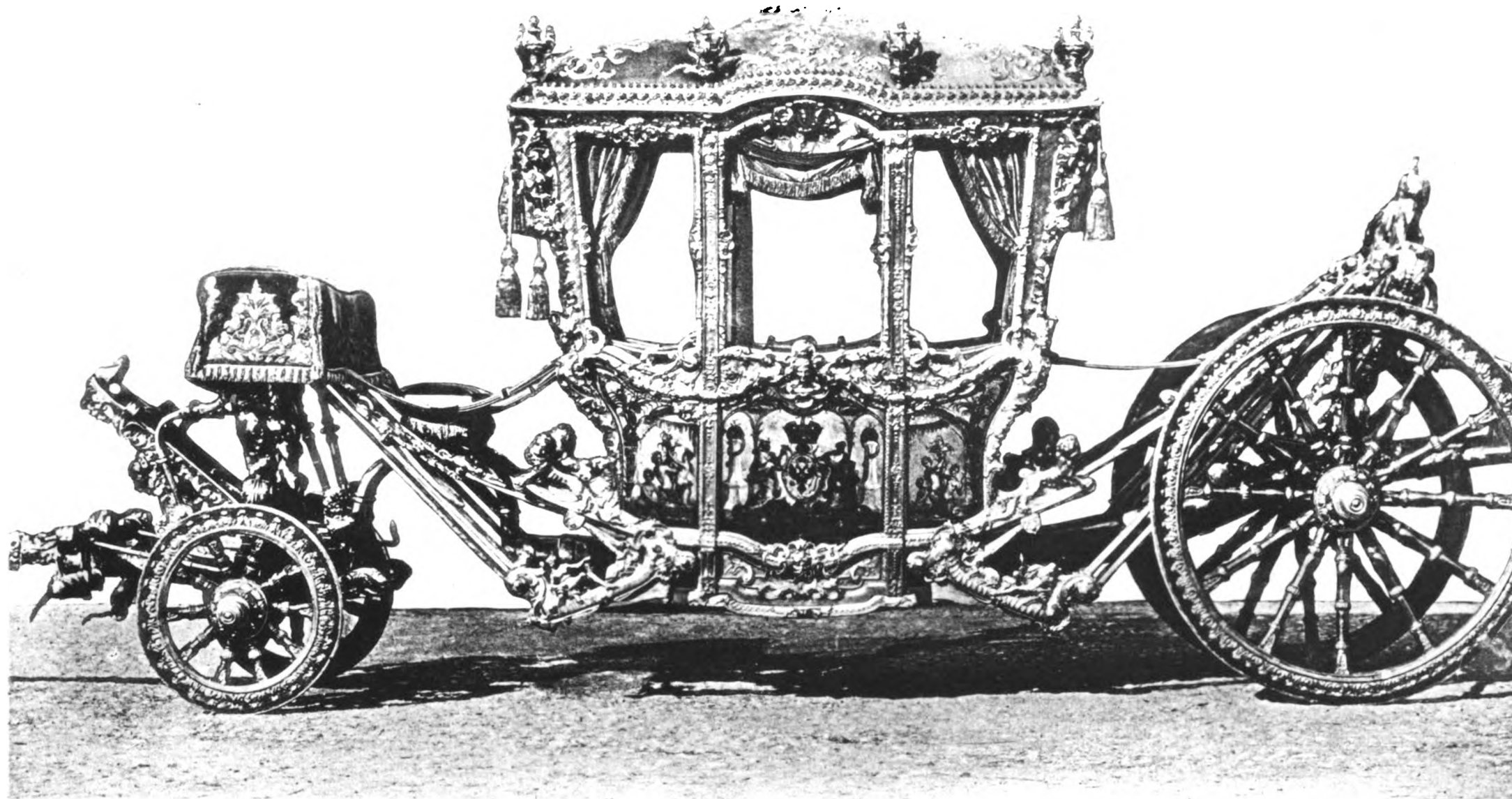


FIG. 3.—STATE COACH OF THE EMPEROR.

RUSSIA.

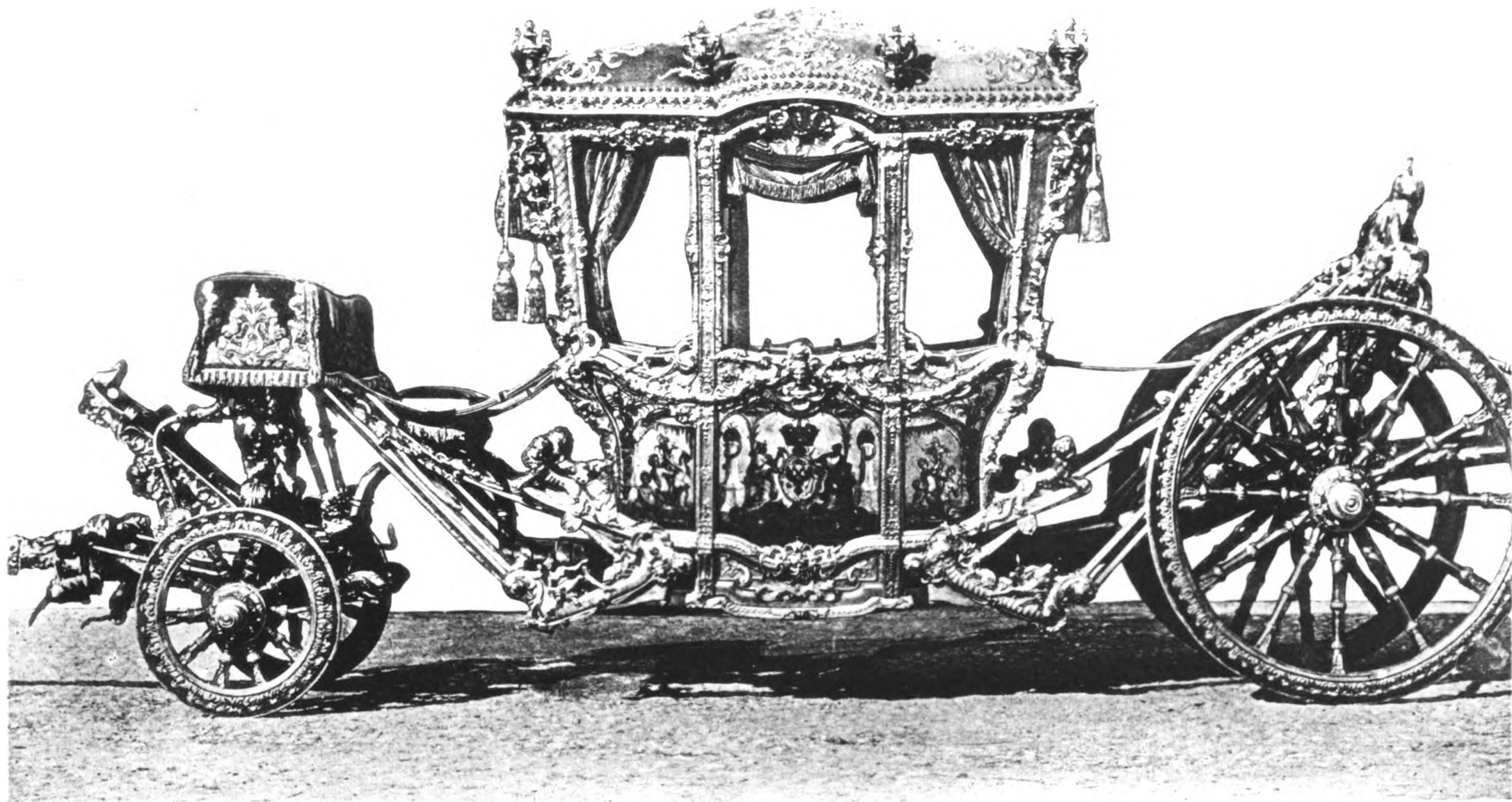


FIG. 3.—STATE COACH OF THE EMPEROR.

GERMANY.

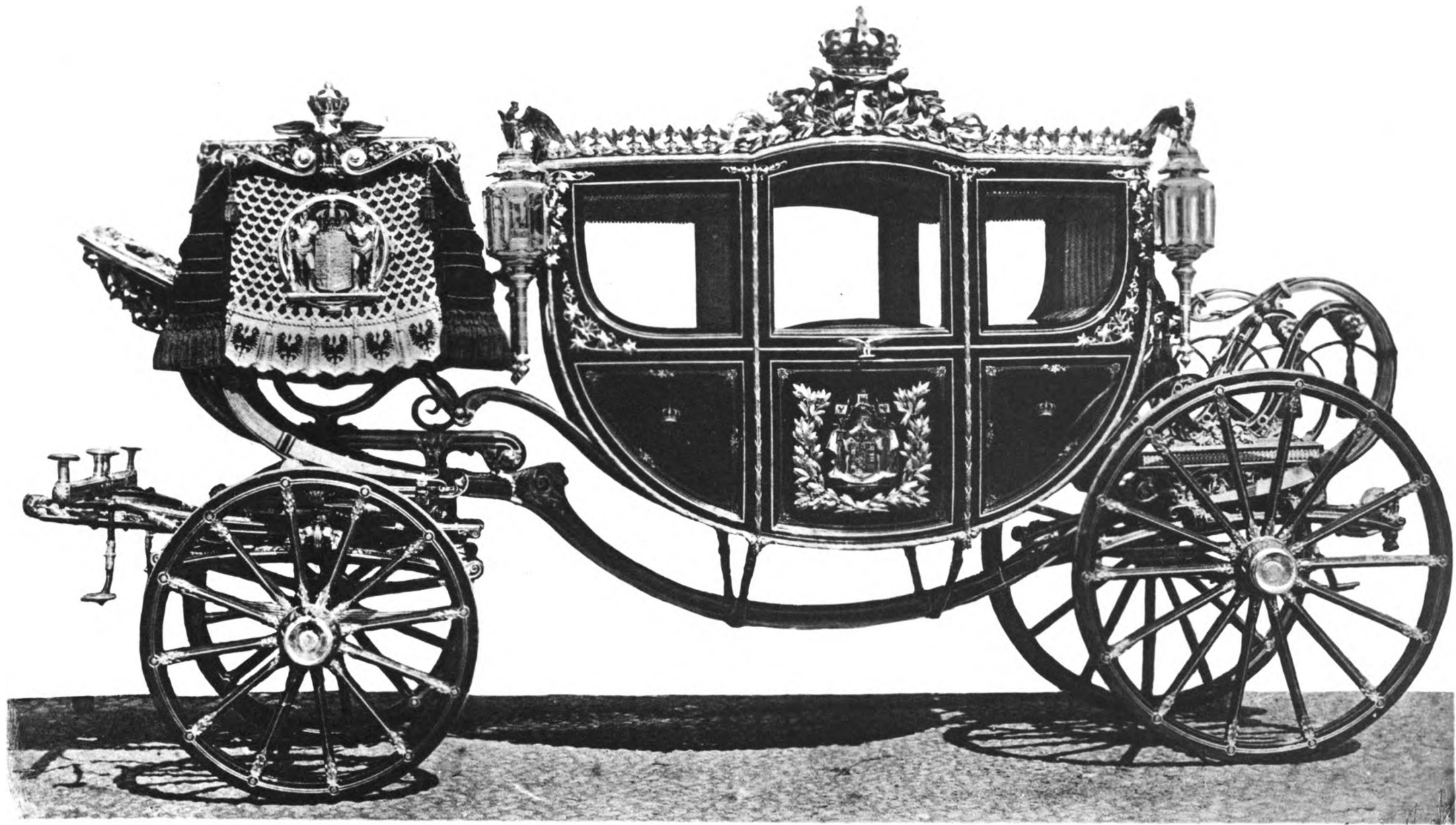


FIG. 4.—STATE COACH OF WILLIAM I.

AUSTRIA.

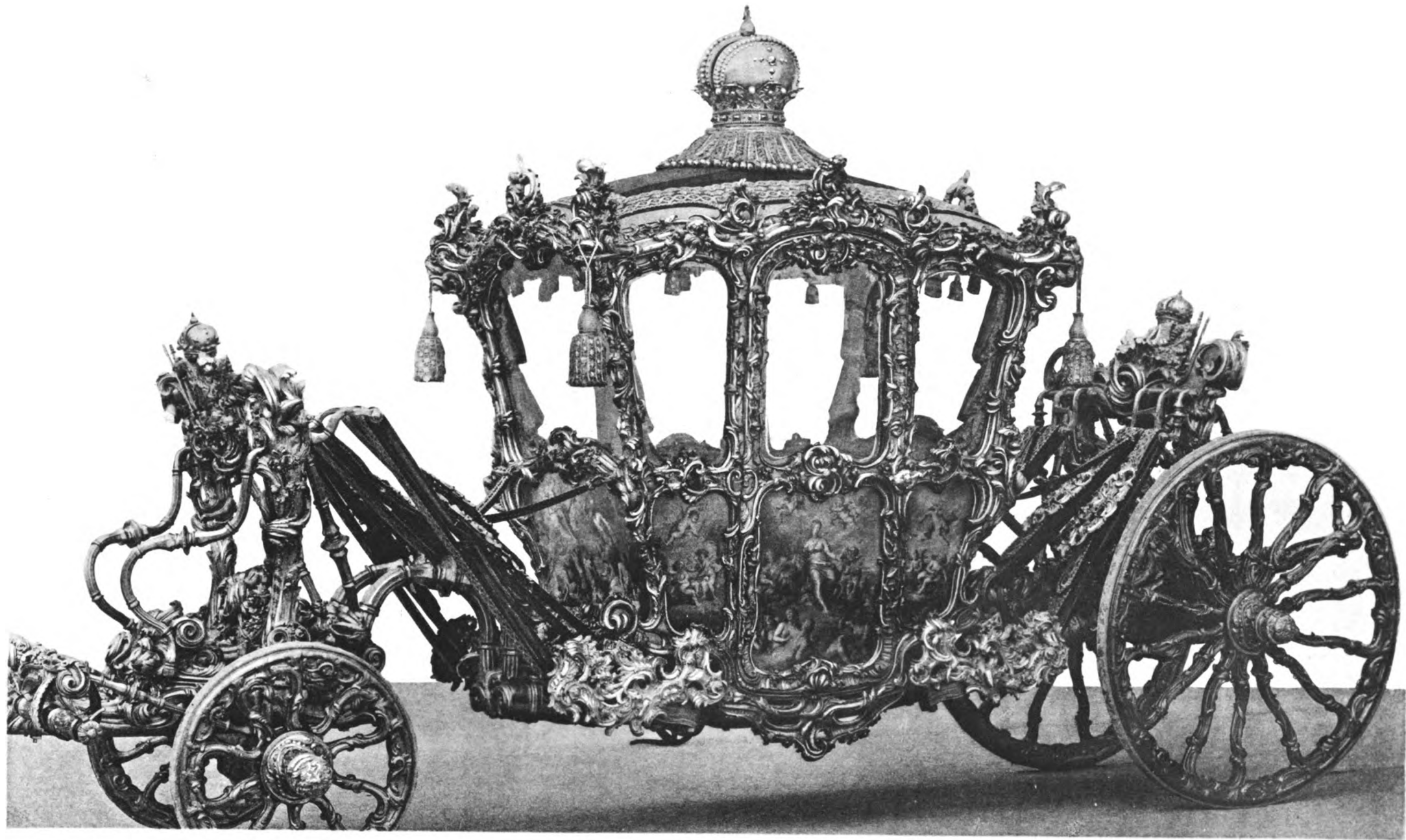


FIG. 5.—STATE COACH OF THE EMPEROR.

BAVARIA.



FIG. 6.—STATE COACH OF THE KING.

SPAIN.



FIG. 7.—STATE COACH OF THE QUEEN.

PORTUGAL.

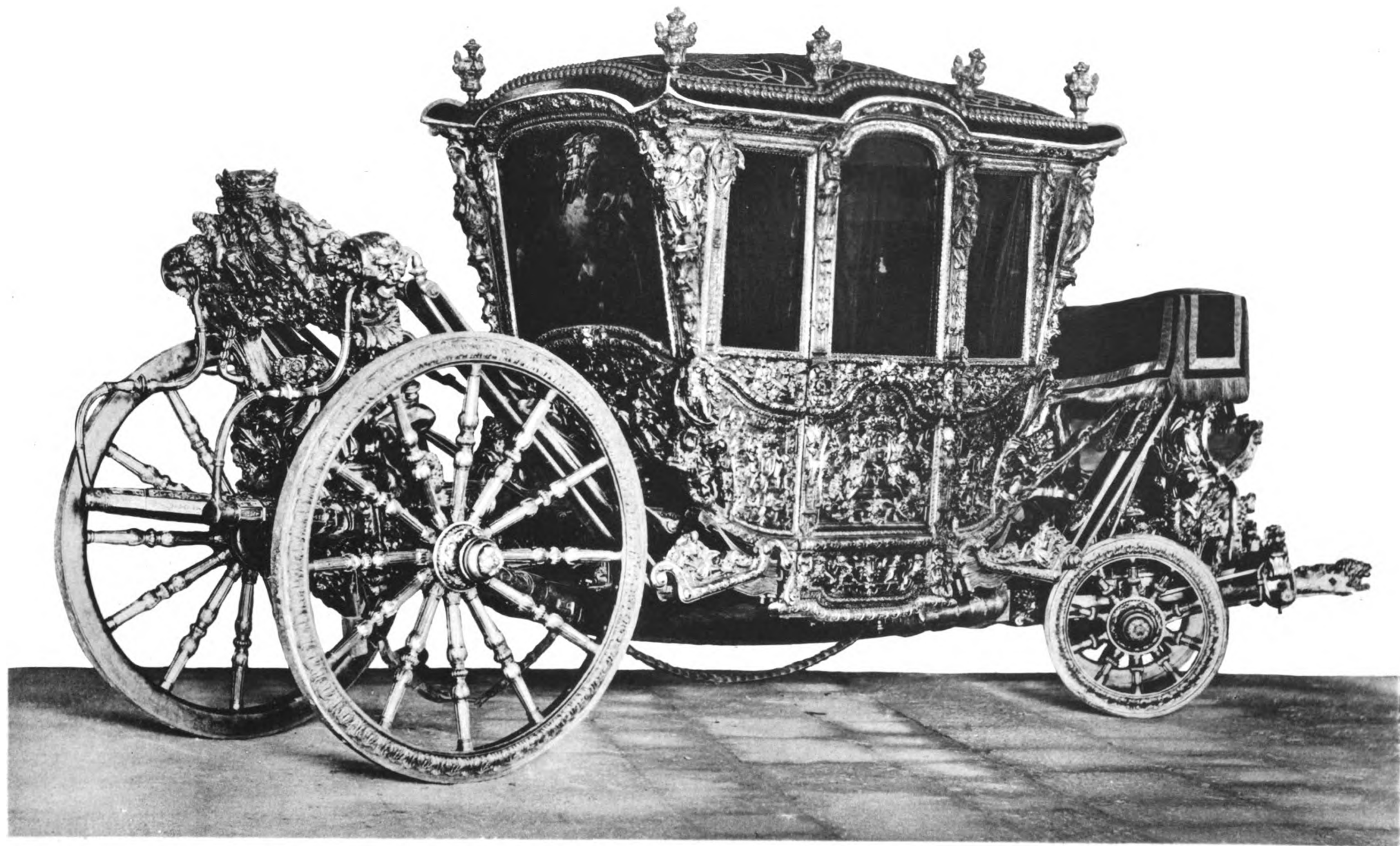


FIG. 8.—STATE COACH OF THE KING.

ITALY.



FIG. 9.—STATE COACH OF KING HUMBERT.

HOLLAND.

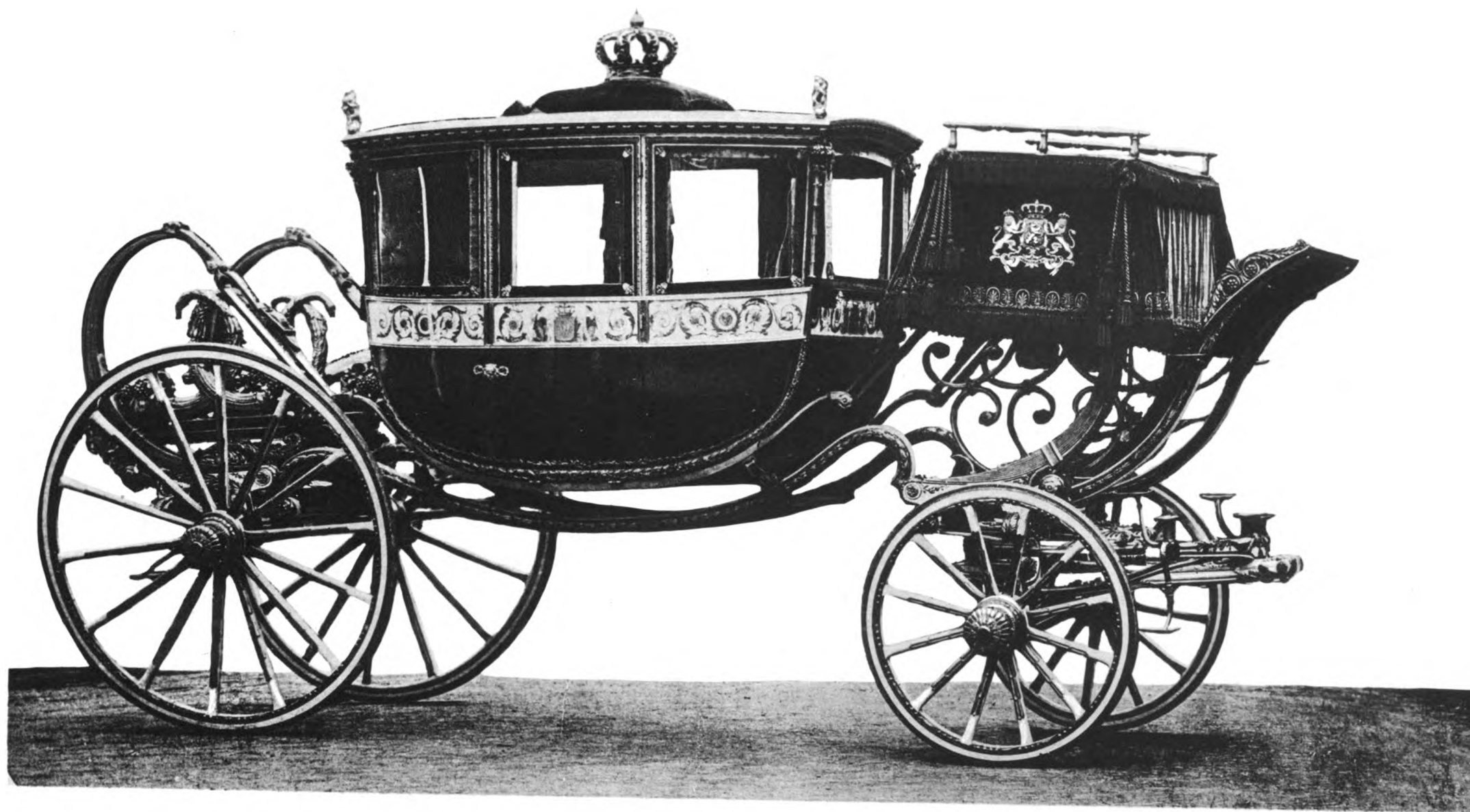


FIG. 10.—STATE COACH OF THE LATE KING.



HOLLAND.

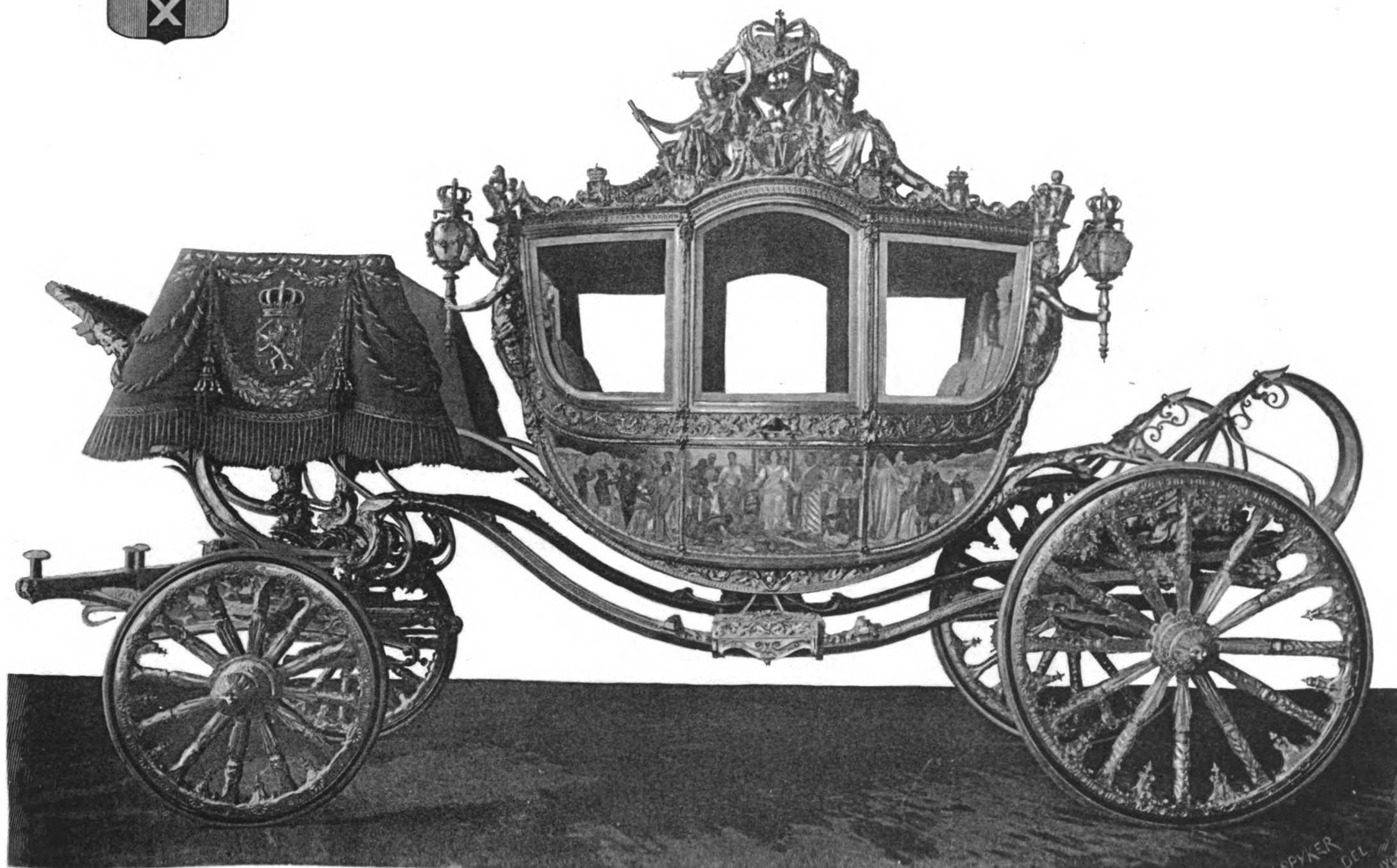


FIG. 11.—THE GOLDEN COACH OF THE QUEEN.

GREAT BRITAIN.

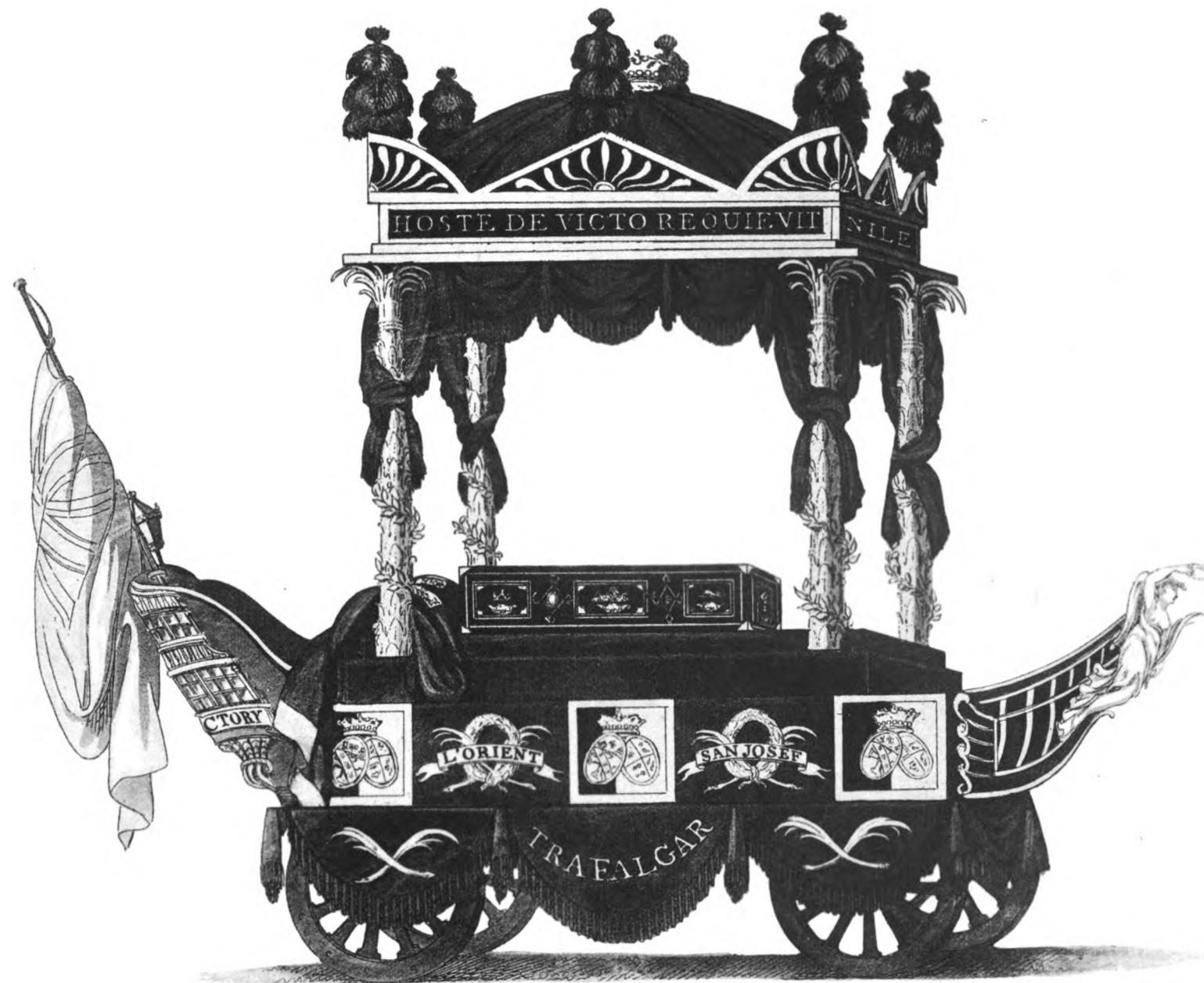


FIG. 12.—FUNERAL CAR OF ADMIRAL HORATIO, FIRST EARL NELSON.

GREAT BRITAIN.

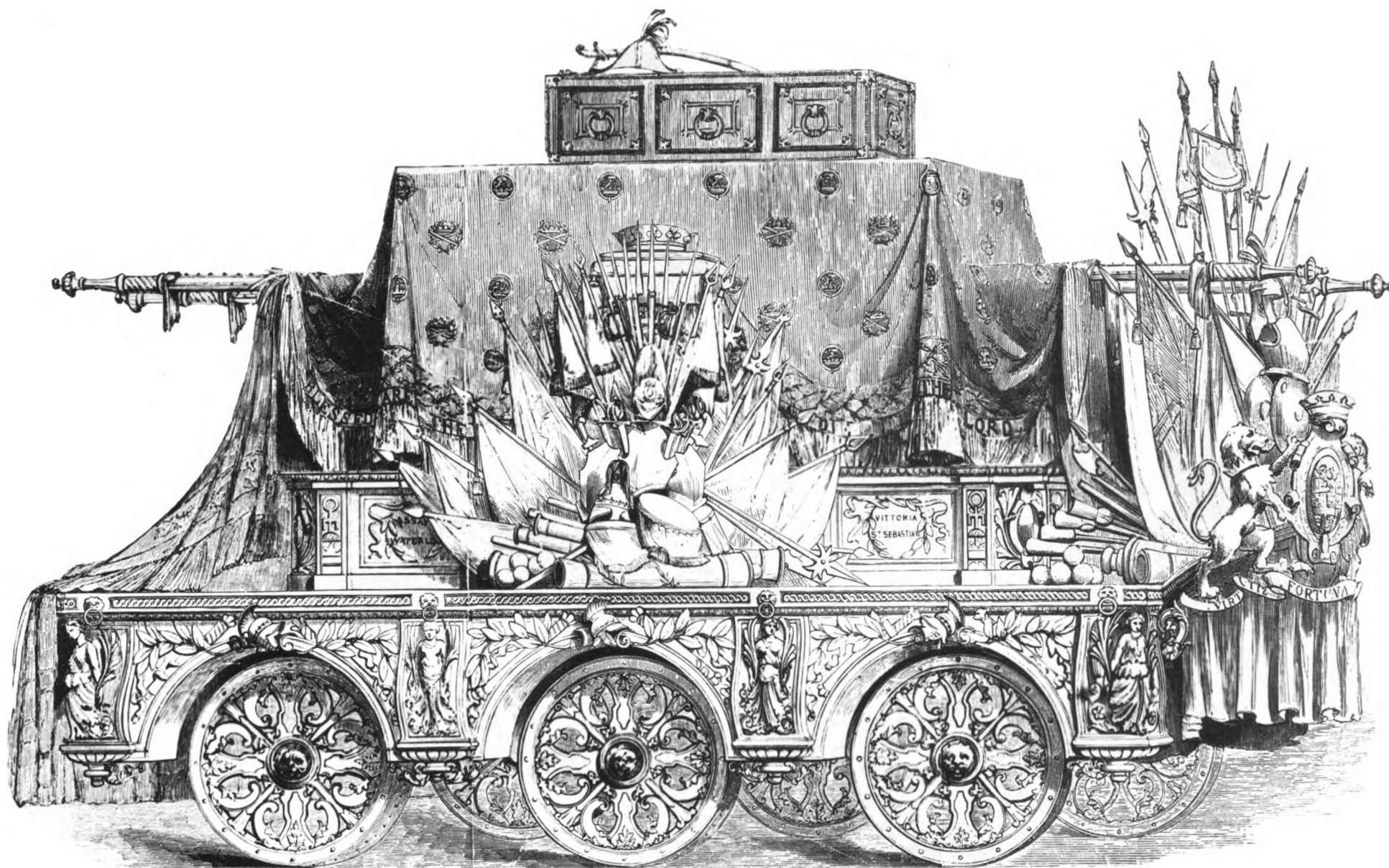


FIG. 13.—FUNERAL CAR OF FIELD-MARSHAL ARTHUR, FIRST DUKE OF WELLINGTON.

GREAT BRITAIN.



FIG. 14.—SMALL STATE COACH OF QUEEN VICTORIA.



FIG. 15.—FULL DRESS LANDAU OF QUEEN VICTORIA.



FIG. 16.—LANDAU USED FOR THE DIAMOND JUBILEE OF QUEEN VICTORIA, 22ND JUNE, 1897.



FIG. 17.—LANDAU USED FOR THE ENTRY OF PRINCESS ALEXANDRA OF DENMARK INTO LONDON, 10TH MARCH, 1863.

GREAT BRITAIN.



FIG. 14.—SMALL STATE COACH OF QUEEN VICTORIA.



FIG. 15.—FULL DRESS LANDAU OF QUEEN VICTORIA.



FIG. 16.—LANDAU USED FOR THE DIAMOND JUBILEE OF QUEEN VICTORIA, 22ND JUNE, 1897.



FIG. 17.—LANDAU USED FOR THE ENTRY OF PRINCESS ALEXANDRA OF DENMARK INTO LONDON, 10TH MARCH, 1863.

GREAT BRITAIN.

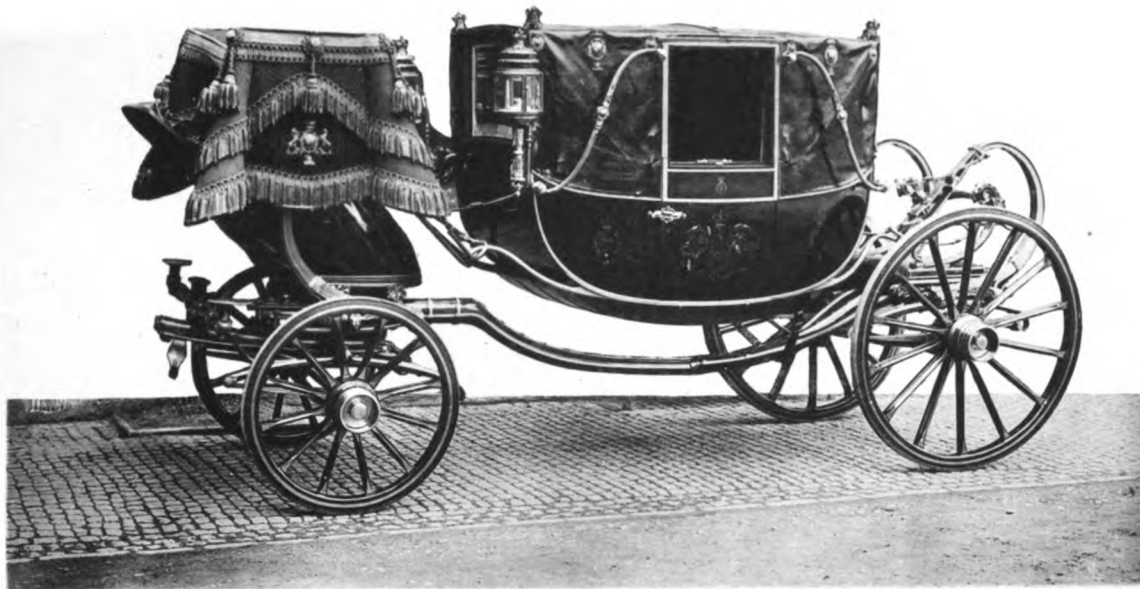


FIG. 18.—FULL DRESS LANDAU OF QUEEN VICTORIA.



FIG. 19.—LANDAU USED FOR THE DIAMOND JUBILEE OF QUEEN VICTORIA, 22ND JUNE, 1897.



FIG. 20.—FULL DRESS LANDAU OF THE PRINCE OF WALES.



FIG. 21.—FULL DRESS LANDAU OF THE PRINCE OF WALES (WITH SWAN NECK PERCH.)

GREAT BRITAIN.



FIG. 22.—THE "GLASS COACH OF THE PRINCE OF WALES.



FIG. 23.—FULL DRESS LANDAU OF THE PRINCE OF WALES.



FIG. 24.—FULL DRESS CHARIOT OF FIELD MARSHAL THE DUKE OF CAMBRIDGE.



FIG. 25.—FULL DRESS COACH OF FIELD MARSHAL THE DUKE OF CAMBRIDGE.

GREAT BRITAIN.

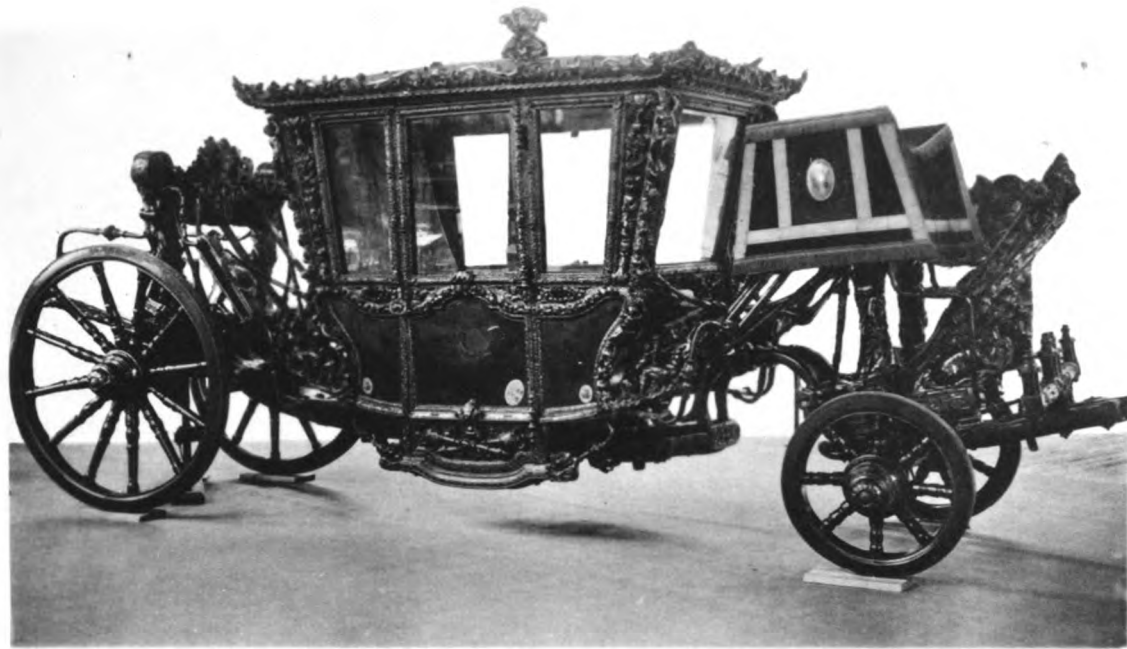


FIG. 26.—COACH OF THE SPEAKER OF THE HOUSE OF COMMONS.

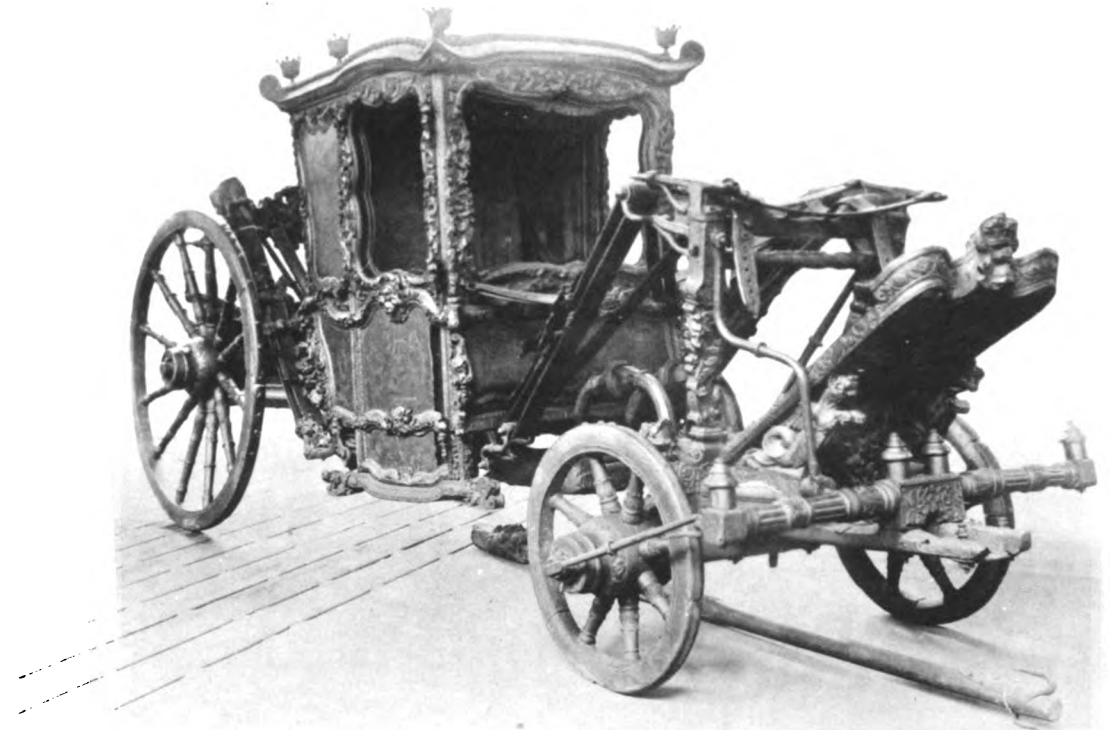


FIG. 27.—CHARIOT OF THE EARL OF DARNLEY.



FIG. 28.—STATE CHARIOT OF GEORGE III.

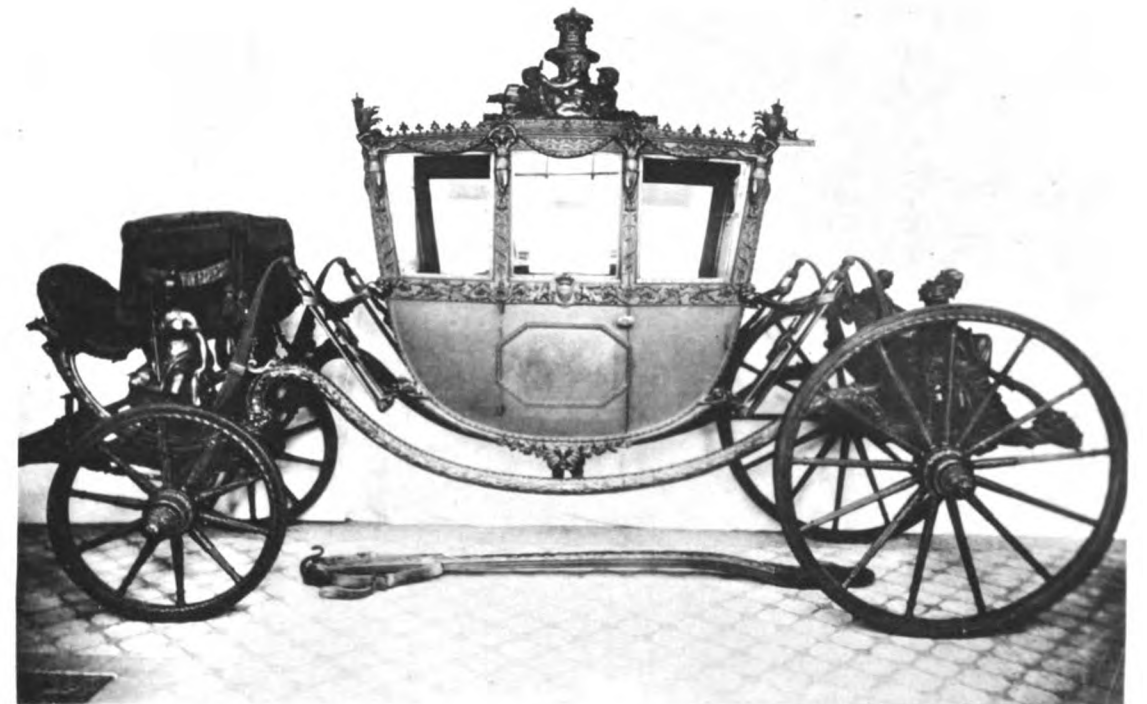


FIG. 29.—COACH OF THE LORD CHANCELLOR OF IRELAND.

GREAT BRITAIN.



FIG. 30.—PLAIN COACH OF THE DUCHESS OF TECK.



FIG. 31.—STATE COACH OF THE LORD MAYOR OF LONDON.



FIG. 32.—EQUIROTAL CARRIAGE OF FIELD MARSHAL ARTHUR, FIRST DUKE OF WELLINGTON.



FIG. 33.—DRESS COACH OF FIELD MARSHAL ARTHUR, FIRST DUKE OF WELLINGTON.

GREAT BRITAIN.



FIG. 34.—A COMPLETE TRAVELLING CHARIOT, DATE ABOUT 1850.



FIG. 35.—THE ORIGINAL BROUGHAM, BUILT FOR LORD CHANCELLOR BROUGHAM, 1838.



FIG. 36.—TOWN CHARIOT OF THE LATE RIGHT HON. W. E. GLADSTONE, M.P.

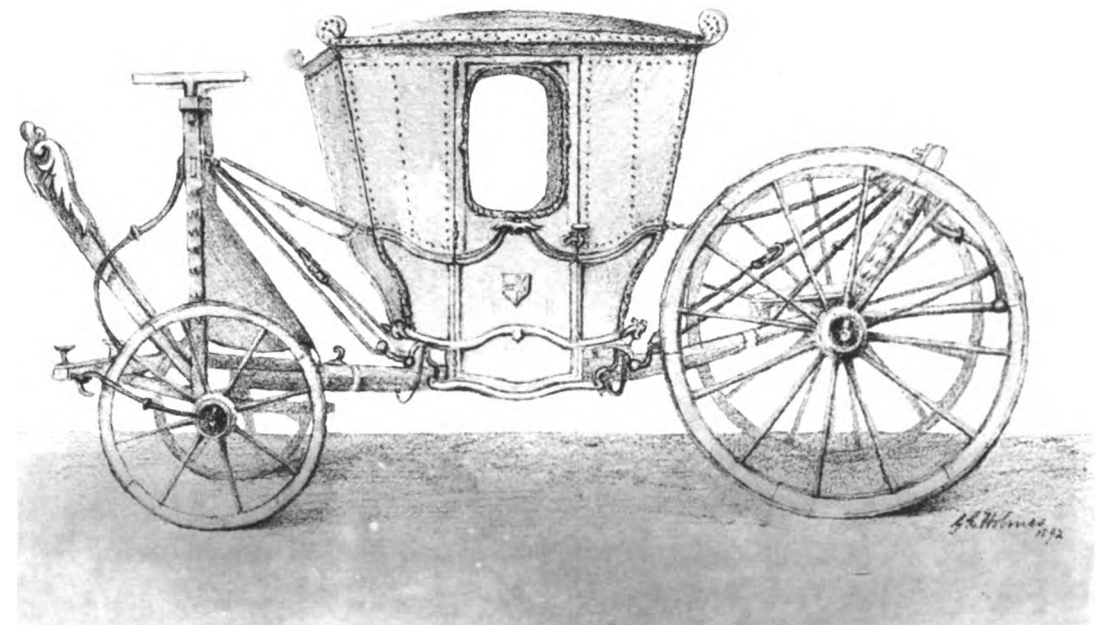


FIG. 37.—COACH BELONGING TO MRS. PERRY HERRICK, OF BEAUMANOIR, LEICESTERSHIRE (DATE ABOUT 1740).

FRANCE.

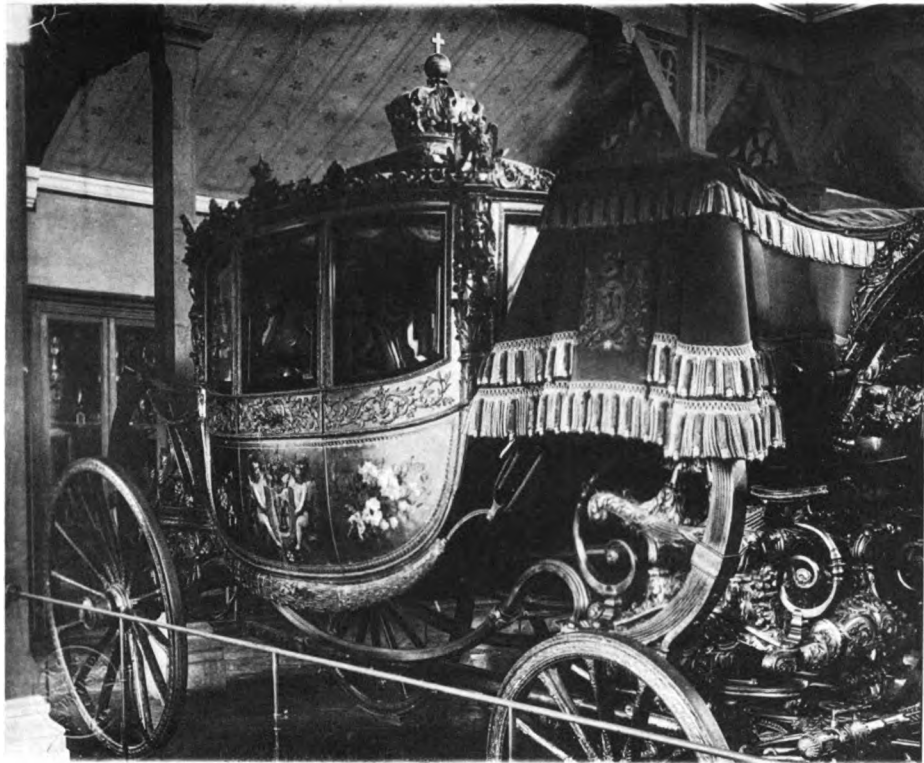


FIG. 38.—STATE COACH, CALLED "LA TOPAZE," AT THE TRIANON, VERSAILLES.



FIG. 39.—STATE COACH, CALLED "DU BAPTÊME" (BACK VIEW), AT THE TRIANON, VERSAILLES.



FIG. 40.—CORONATION COACH, AT THE TRIANON, VERSAILLES.



FIG. 41.—STATE COACH, CALLED "DU BAPTÊME" (FRONT VIEW), AT THE TRIANON, VERSAILLES.

FRANCE.

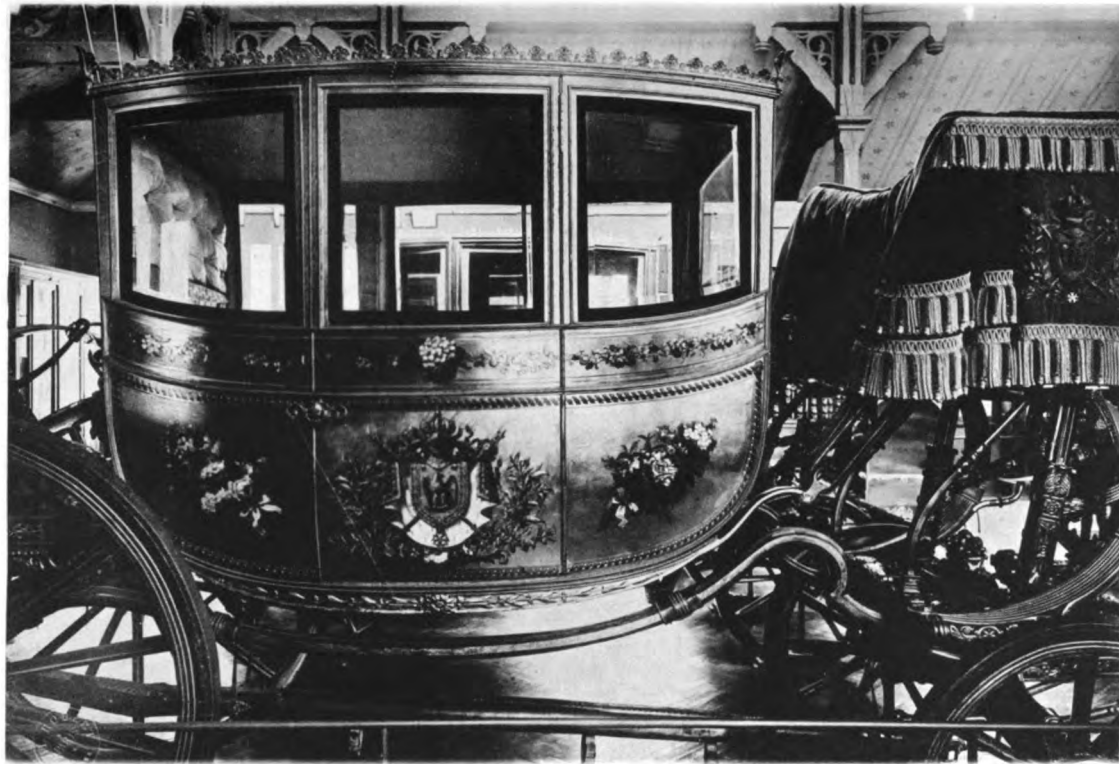


FIG. 42.—STATE COACH, CALLED "DU BAPTÊME," AT THE TRIANON, VERSAILLES.

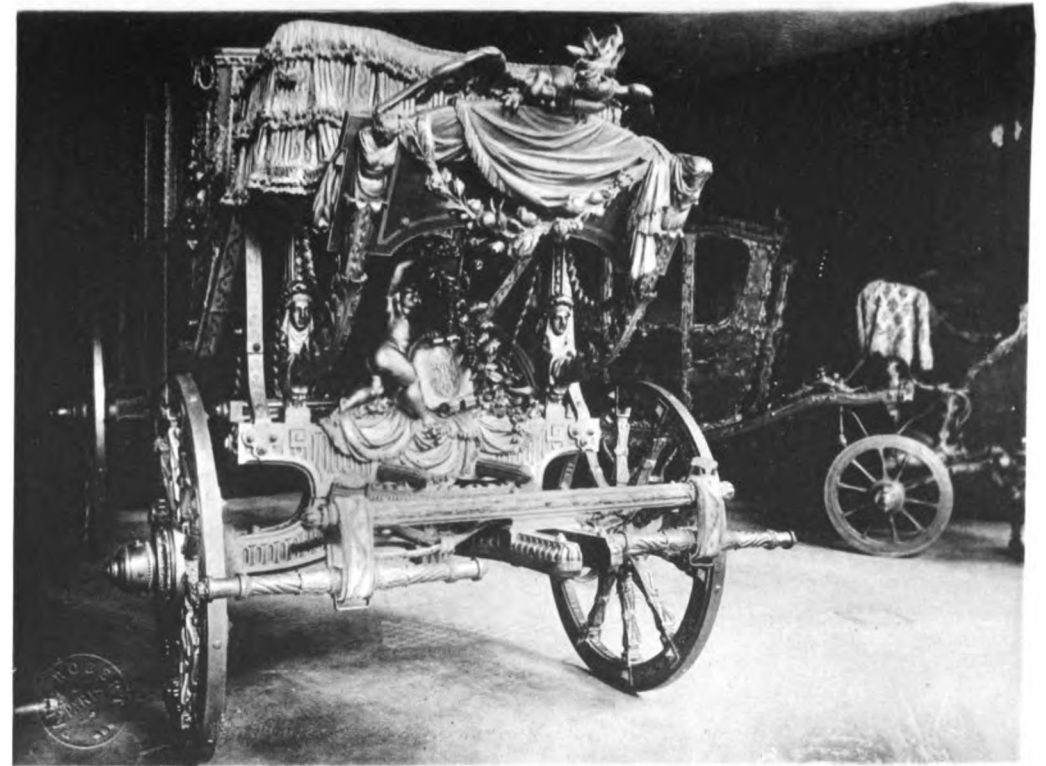


FIG. 43.—STATE COACH, BUILT FOR THE EMPRESS MARIE LOUISE, AT THE TRIANON, VERSAILLES.



FIG. 44.—DRESS COACH OF THE EMPRESS EUGENIE, AT FARNBOROUGH.



FIG. 45.—STATE COACH OF THE EMPRESS EUGENIE, AT FARNBOROUGH.

FRANCE.

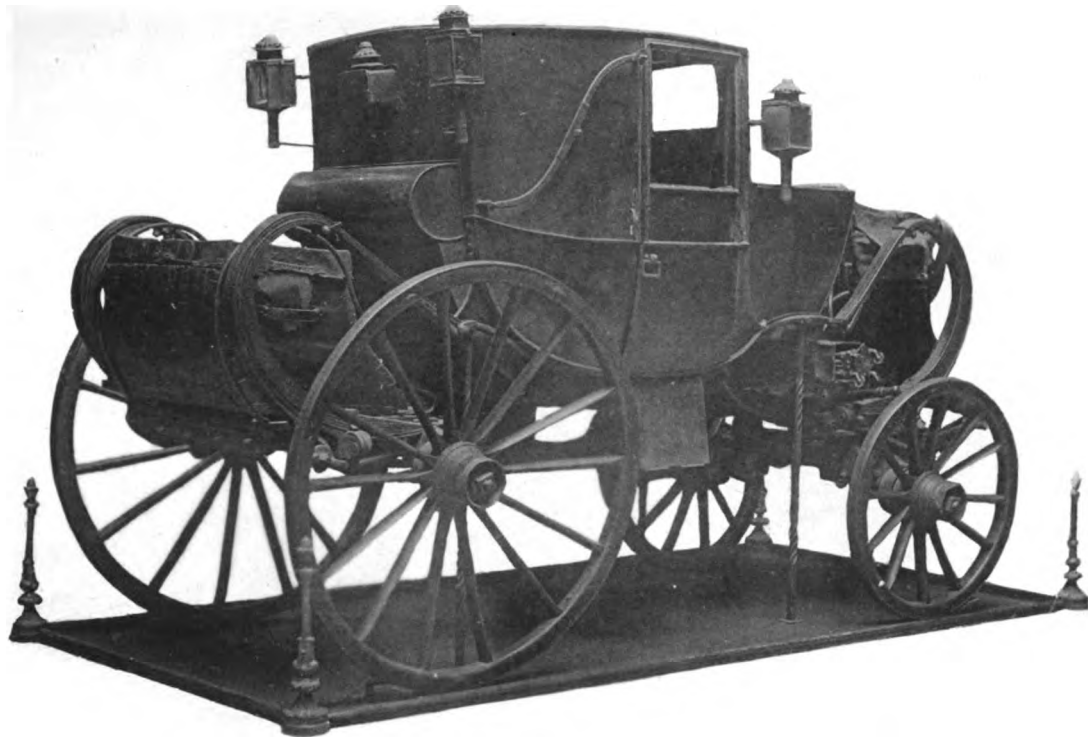


FIG. 46.—TRAVELLING CHARIOT OF THE EMPEROR NAPOLEON I. (TAKEN AT WATERLOO, 1815.)



FIG. 47.—CORONATION COACH OF THE EMPEROR NAPOLEON I.



FIG. 48.—BAROUCHE OF THE EMPEROR NAPOLEON I. (USED AT ST. HELENA.)



FIG. 49.—TRAVELLING BAROUCHE OF THE EMPEROR NAPOLEON III. (TAKEN AT SEDAN, 1871.)

FRANCE.



FIG. 50.—STATE CARRIAGE OF EMPRESS MARIE LOUISE.

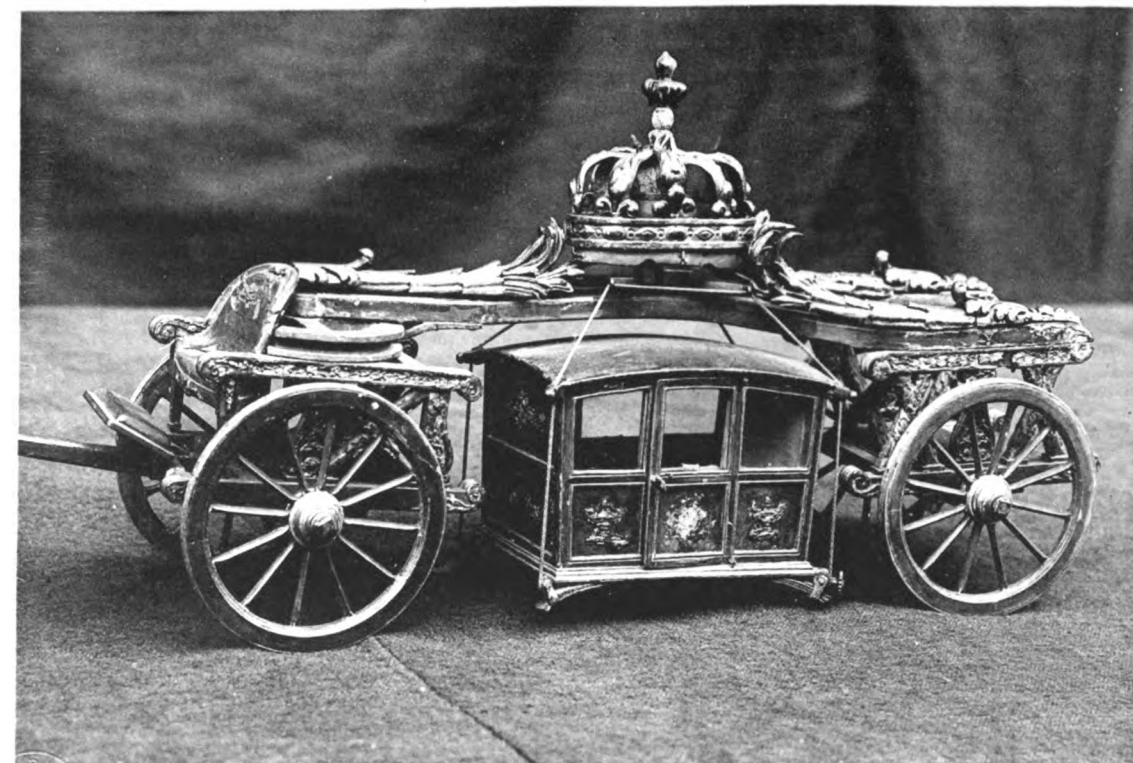


FIG. 51.—MODEL OF A DRESS CARRIAGE SUSPENDED FROM THE ROOF, AT THE CLUNY MUSEUM, PARIS.

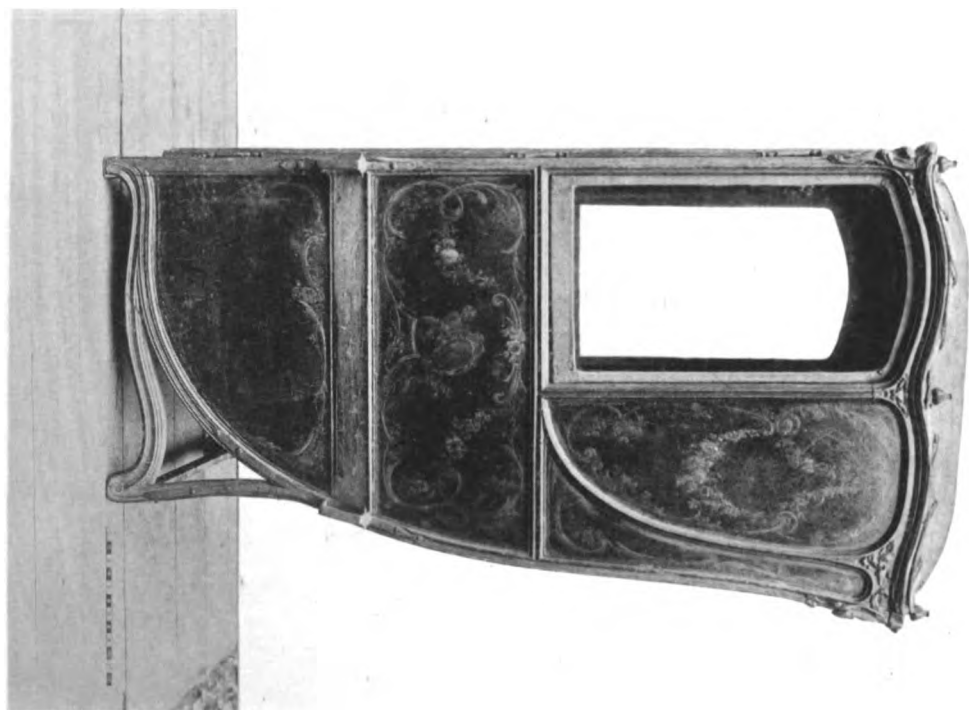


FIG. 52.—SEDAN CHAIR, 18TH CENTURY.

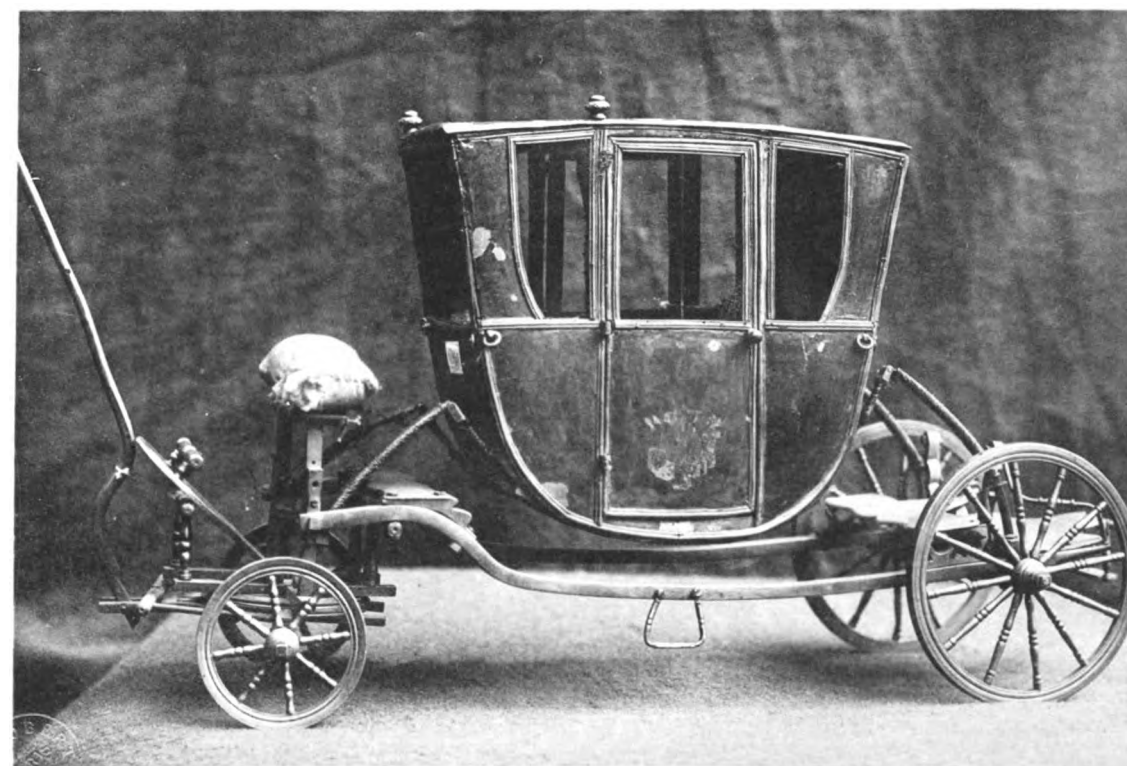


FIG. 53.—MODEL OF CARRIAGE, WITH PILLOW SEAT FOR COACHMAN, AT THE CLUNY MUSEUM, PARIS.

RUSSIA.

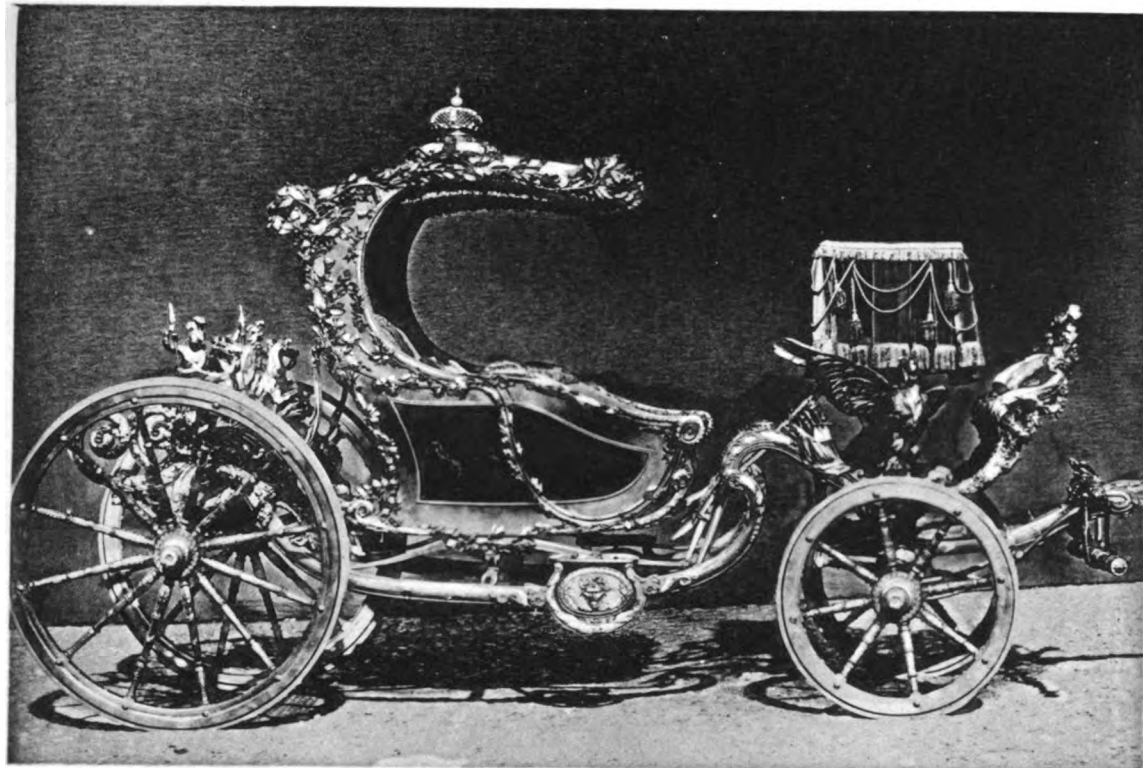


FIG. 54.—GALA CARRIAGE OF THE EMPRESS CATHERINE II.

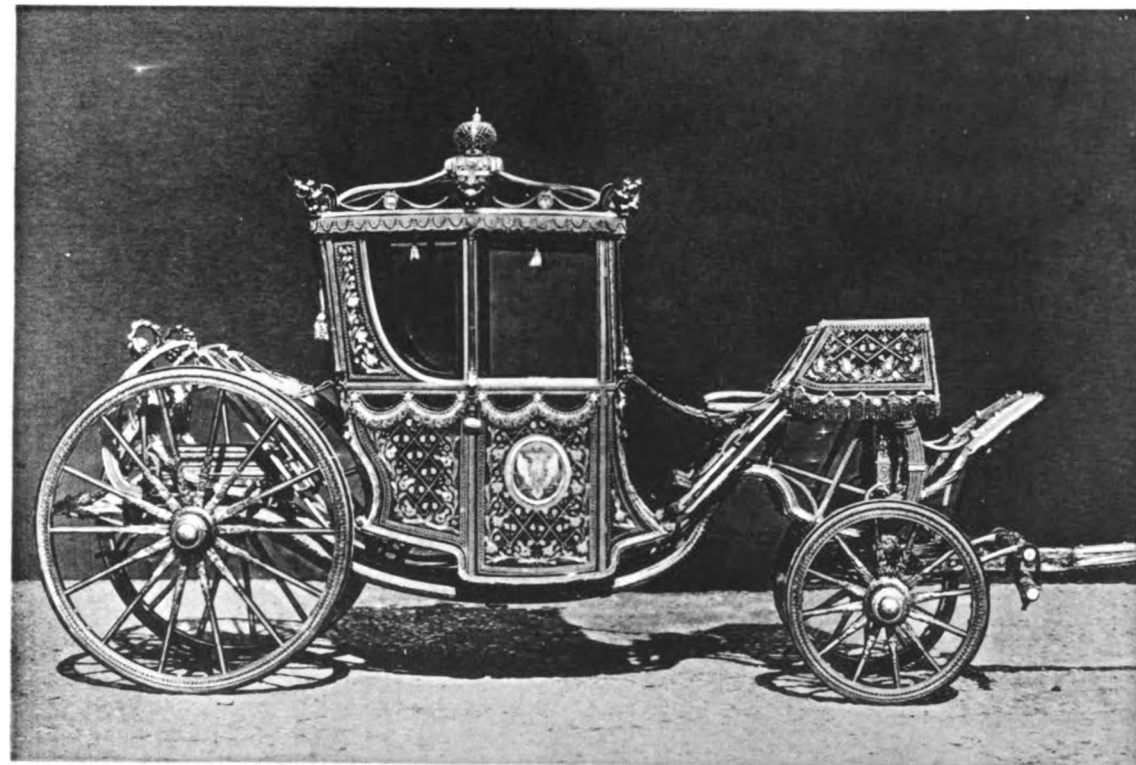


FIG. 55.—GALA CARRIAGE (18TH CENTURY).



FIG. 56.—DRESS CHARIOT OF THE CZAREVITCH.



FIG. 57.—STATE SLEIGH OF THE EMPRESS CATHERINE II.

GERMANY.



FIG. 58.—THE OLD STATE CARRIAGE OF KINGS OF PRUSSIA.

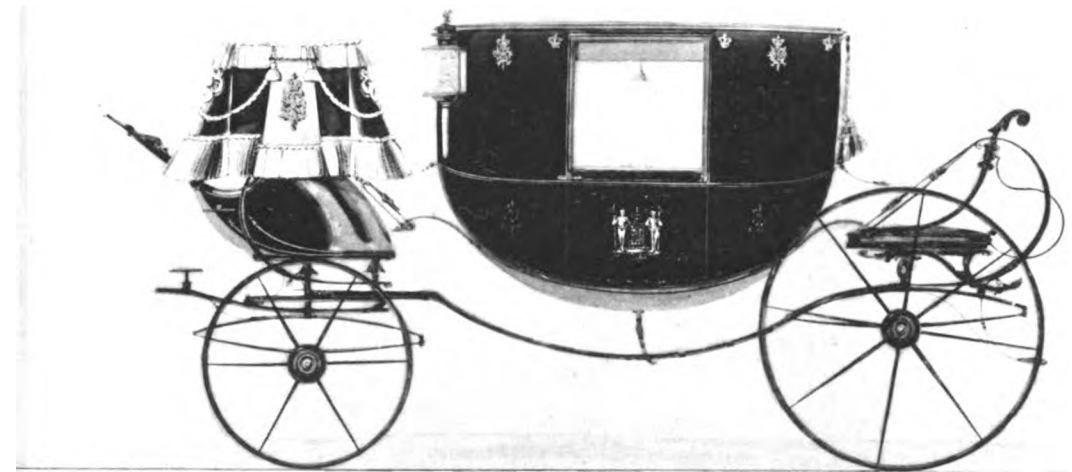


FIG. 59.—DRESS COACH OF KING WILLIAM I. OF PRUSSIA.
(BUILT IN LONDON ABOUT 1852.)

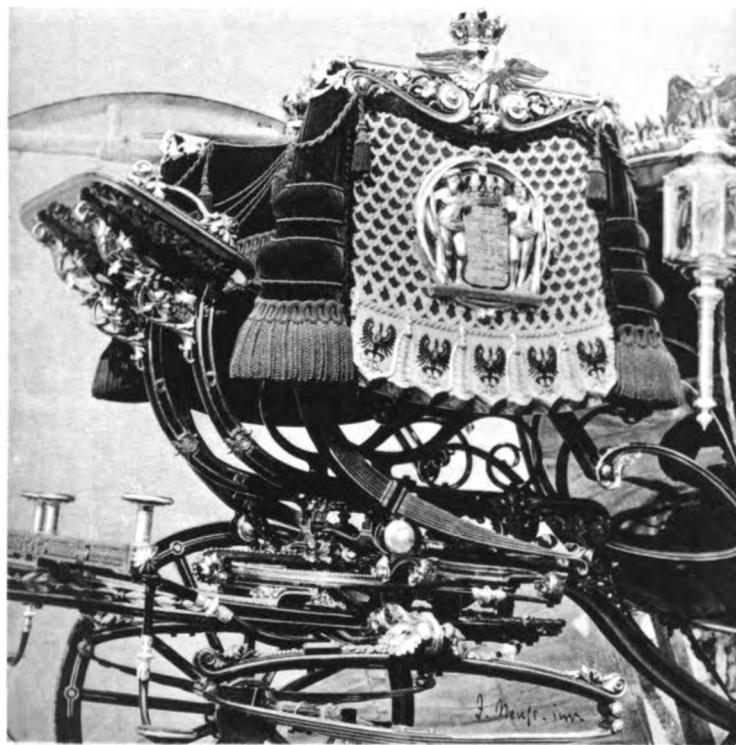


FIG. 60.—HAMMERCLOTH OF THE NEW STATE COACH OF KING WILLIAM I.



FIG. 61.—LANDAU OF THE EMPRESS FREDERICK,
PRESENTED BY THE CITY OF KOENIGSBURG, 1858.

SAXONY.



FIG. 62.—STATE COACH.



FIG. 63.—STATE COACH.

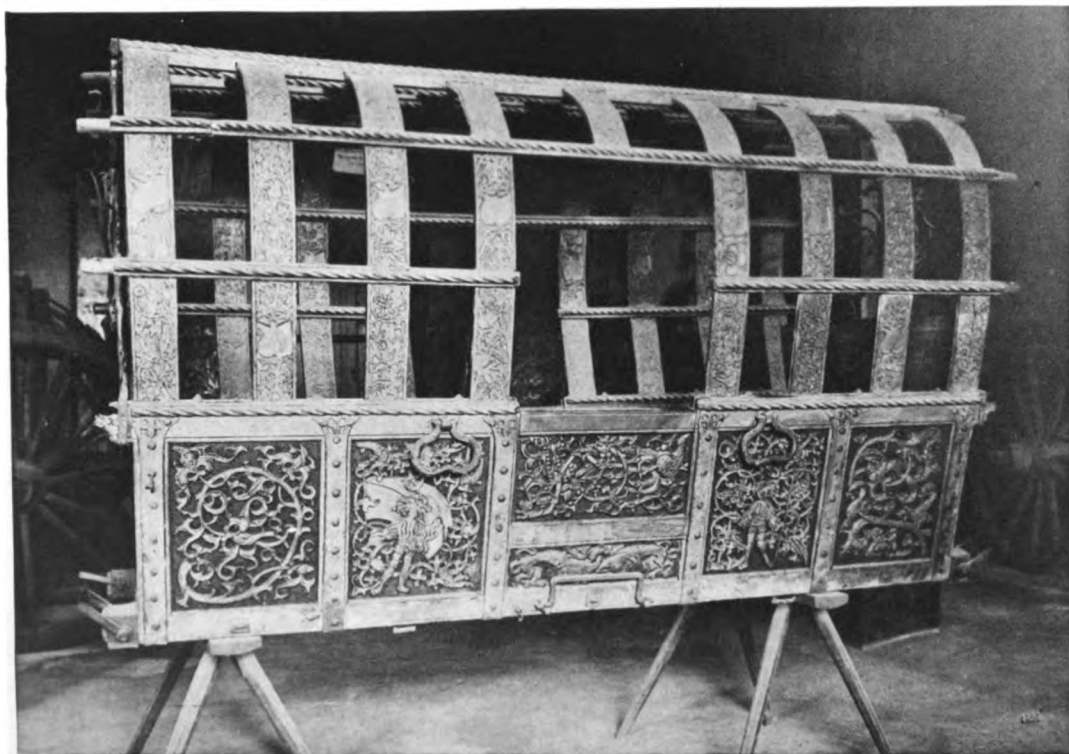


FIG. 64.—STATE (BRIDAL) CARRIAGE, USED BY ELECTOR JOHANN FRIEDRICH, THE MAGNANIMOUS OF SAXONY, AND HIS BRIDE, DUCHESS SYBILLA OF CLEVE, ON THEIR ENTRY INTO TORGAU, 1527.

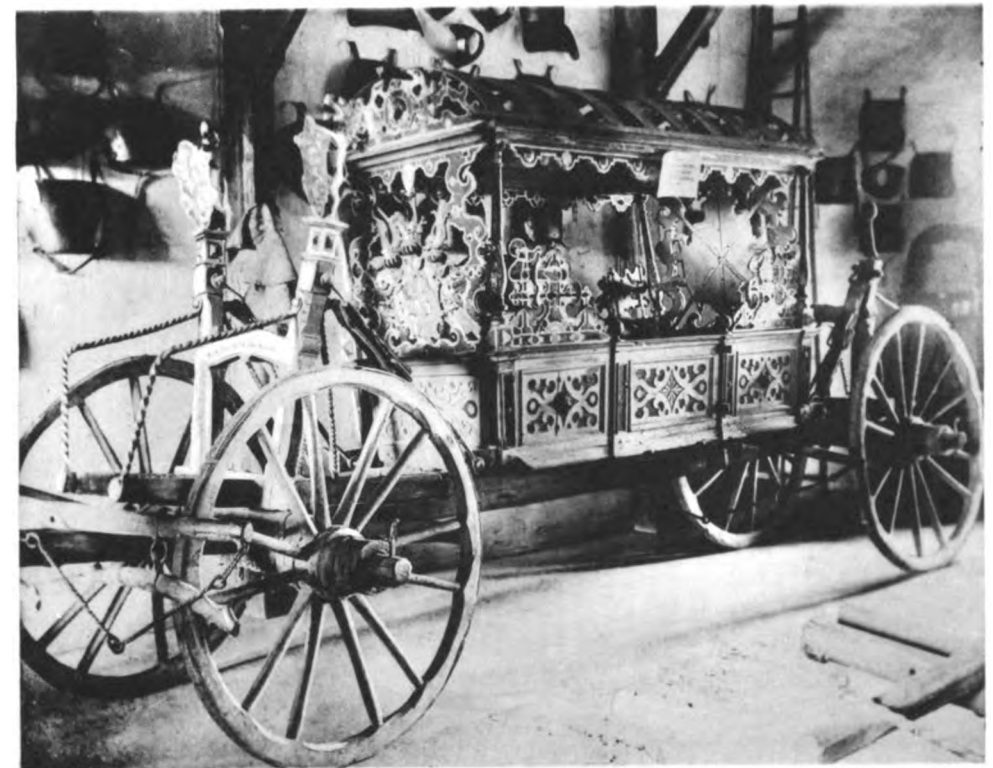


FIG. 65.—BRIDAL CARRIAGE USED BY DUKE JOHANN CASIMIR, OF SAXE COBURG, AND PRINCESS MARGARETHA, OF BRUNSWICK, 15TH SEPTEMBER, 1599.

SAXE COBURG-GOTHA.

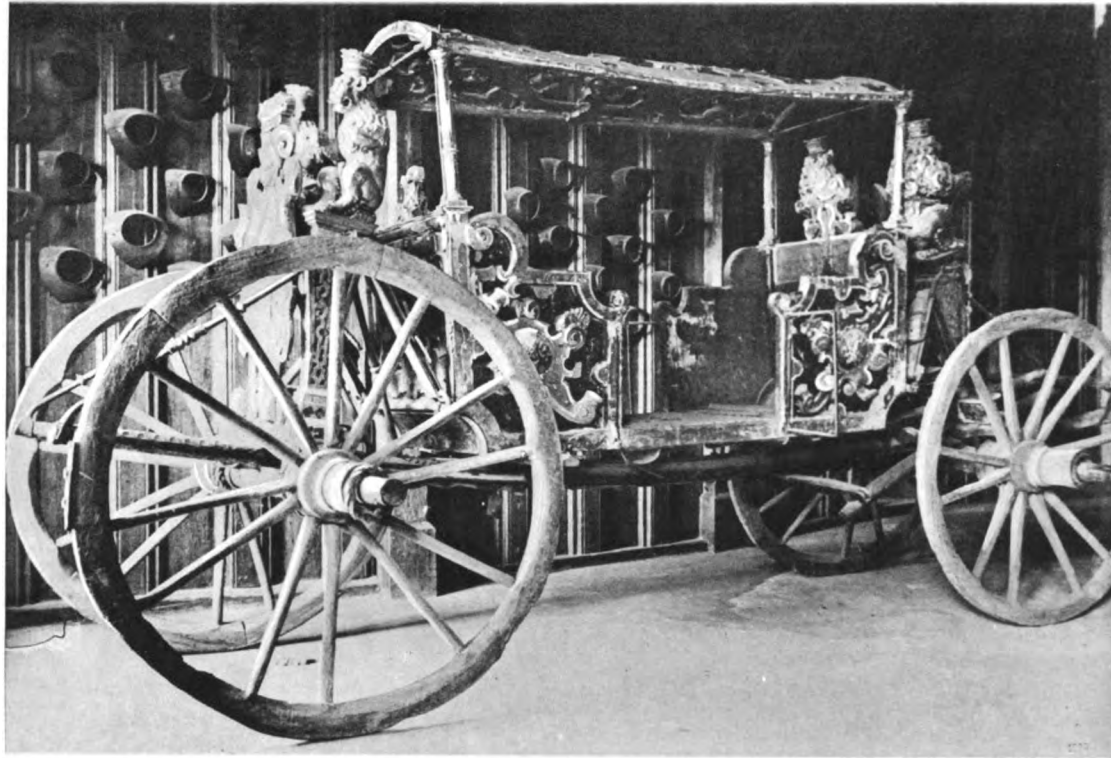


FIG. 66.—BRIDAL CARRIAGE USED BY DUKE JOHANN CASIMIR, OF SAXONY, AND HIS BRIDE, PRINCESS ANNA OF SAXONY, ON THEIR ENTRY INTO COBURG, 1585.



FIG. 67.—CARRIAGE OF DUKE ERNEST, PIOUS, OF SAXE GOTHA, 26TH MARCH, 1675.



FIG. 68.—CARRIAGE BUILT BY DUKE AUGUSTUS, OF SAXE GOTHA-ALTENBURG, INTENDED FOR THE USE OF EMPEROR NAPOLEON I. ON HIS ENTRY INTO GOTHA, 1808 (BUT THE EMPEROR REFUSED TO USE IT).



FIG. 69.—BRIDAL CARRIAGE OF DUKE ERNEST I., OF SAXE COBURG-SAALFELD, AND PRINCESS LOUISE, OF SAXE GOTHA-ALTENBURG, 1817.

SAXE COBURG-GOTHA.

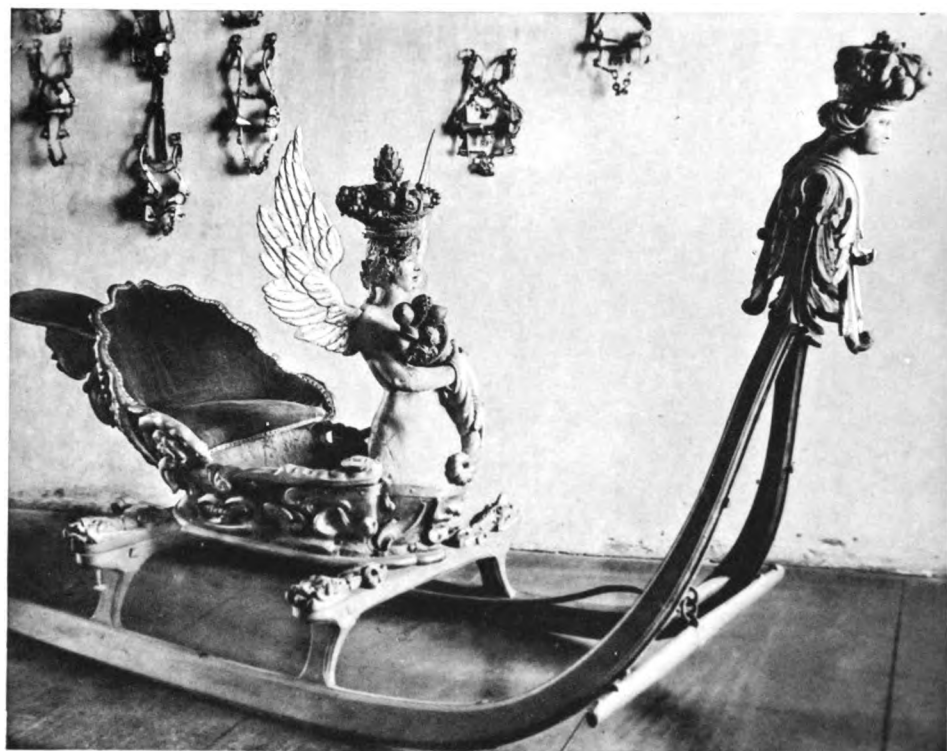


FIG. 70.



FIG. 71.



FIG. 72.

OLD SLEDGES.



FIG. 73.

AUSTRIA.

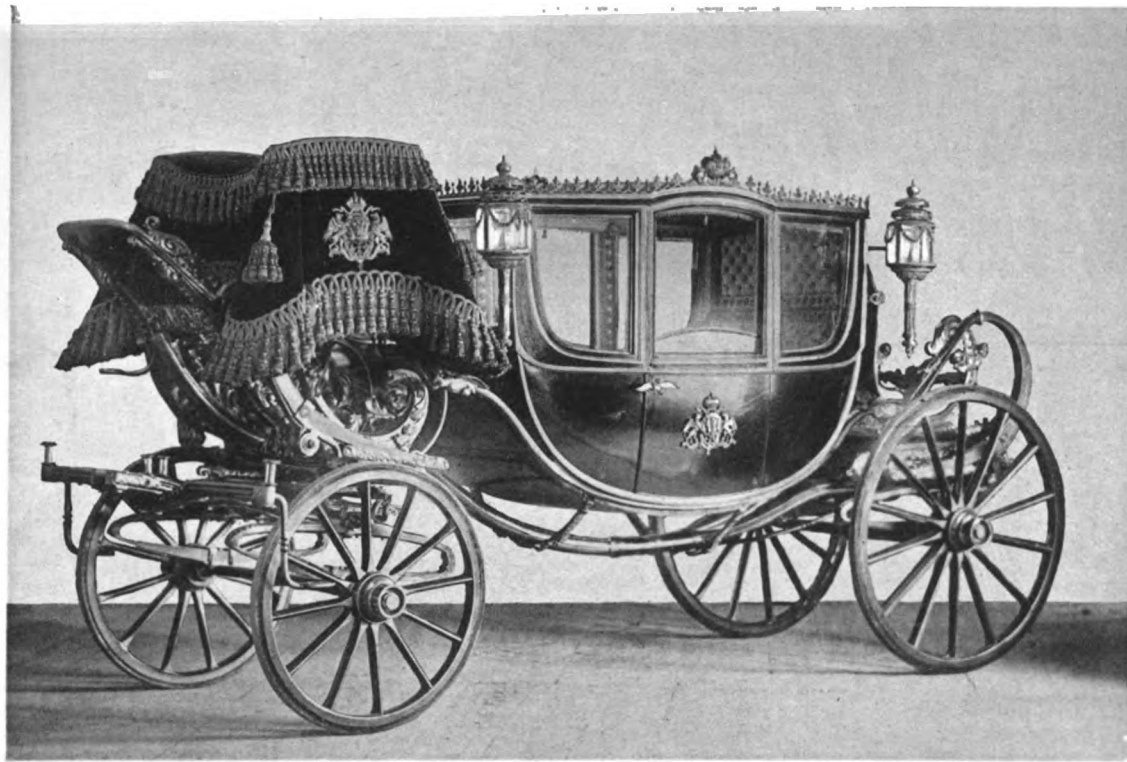


FIG. 74.—MODERN IMPERIAL STATE COACH.



FIG. 75.—MODERN IMPERIAL STATE CHARIOT.



FIG. 76.—FESTIVAL STATE CARRIAGE USED BY HER MAJESTY THE EMPRESS MARIE THERESA.



FIG. 77.—IMPERIAL DRESS LANDAU.

AUSTRIA.

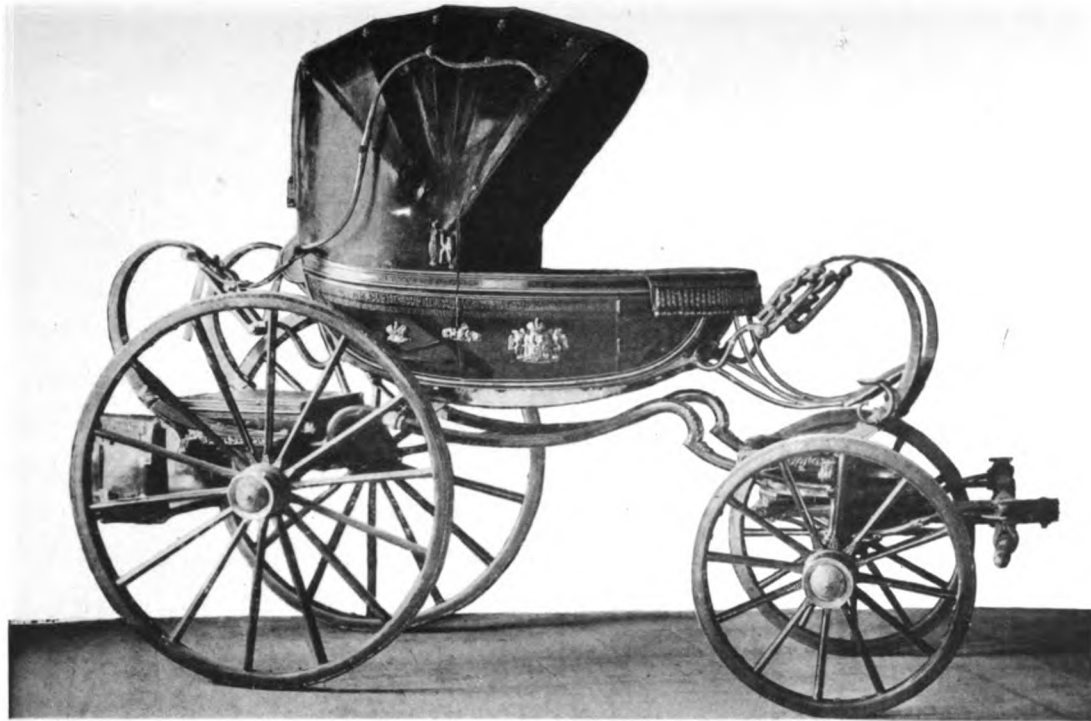


FIG. 78.—IMPERIAL SEMI-STATE BAROUCHE.

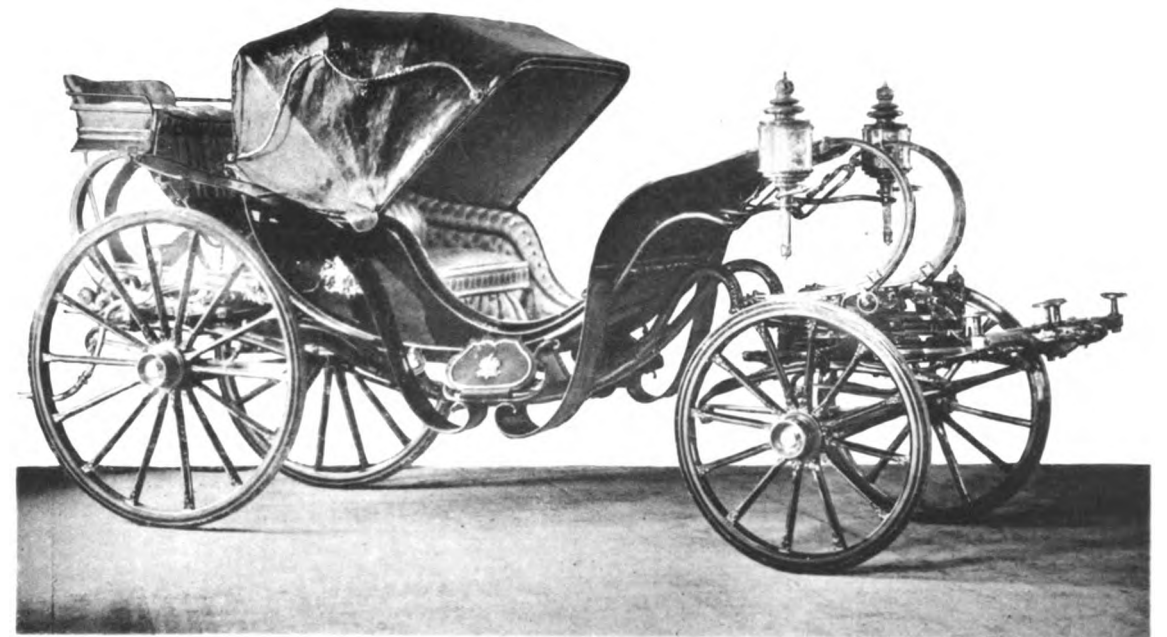


FIG. 79.—SEMI-STATE PHAETON OF THE EMPEROR (TO BE USED WITH POSTILLIONS).

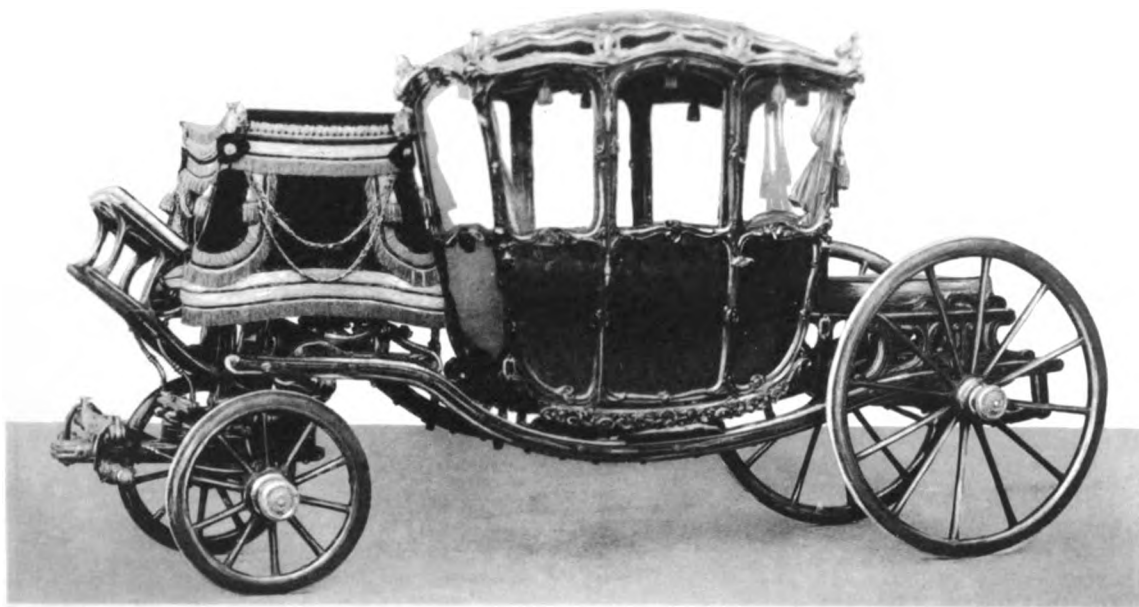


FIG. 80.—IMPERIAL STATE COACH.



FIG. 81.—IMPERIAL STATE COACH.

AUSTRIA.

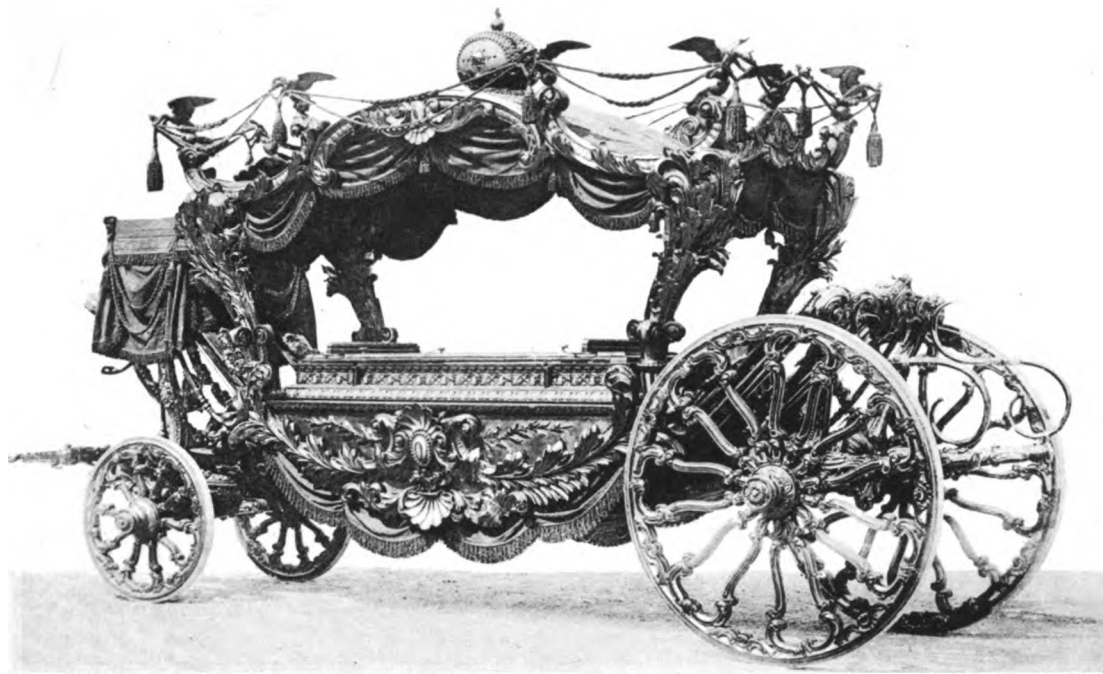


FIG. 82.—STATE BLACK FUNERAL HEARSE.



FIG. 83.—CORONATION COACH DRAWN BY EIGHT WHITE HORSES.



FIG. 84.—STATE COACH AND HORSES.

BAVARIA.

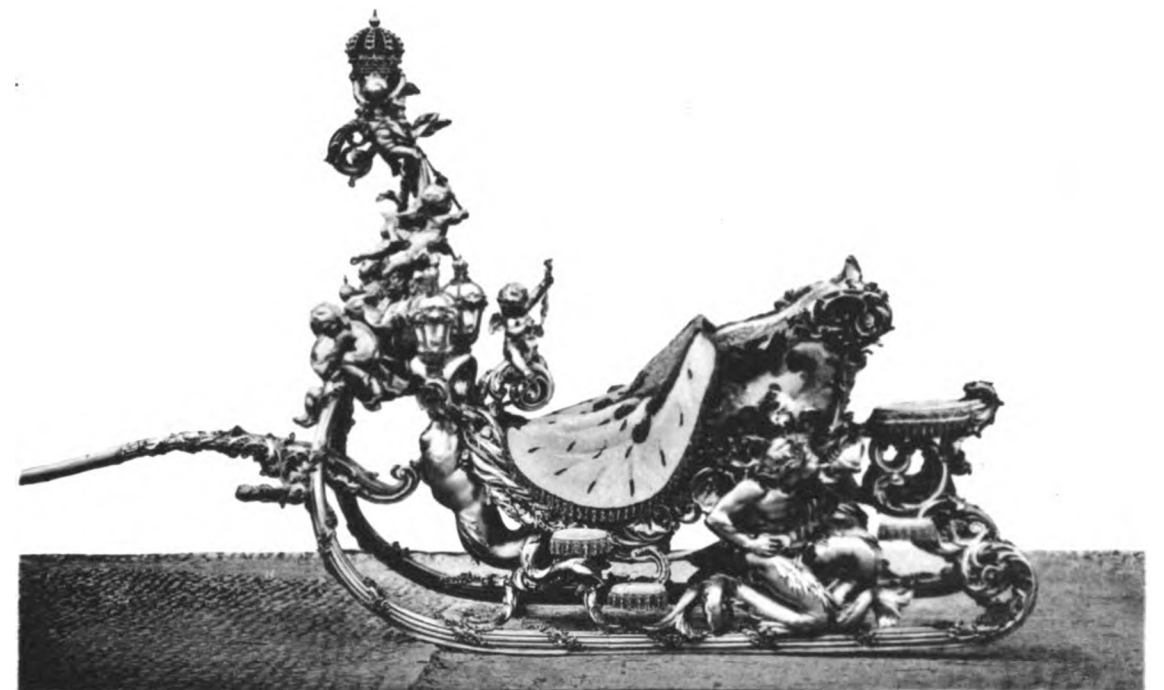


FIG. 85.—STATE SLEIGH.

AUSTRIA.



FIG. 86.—FUNERAL COACH DRAWN BY EIGHT BLACK HORSES.



FIG. 87.—STATE BLACK FUNERAL HEARSE DRAWN BY EIGHT BLACK HORSES.



FIG. 88.—C-SPRING DROSKI USED BY H.M. FRANCIS I.

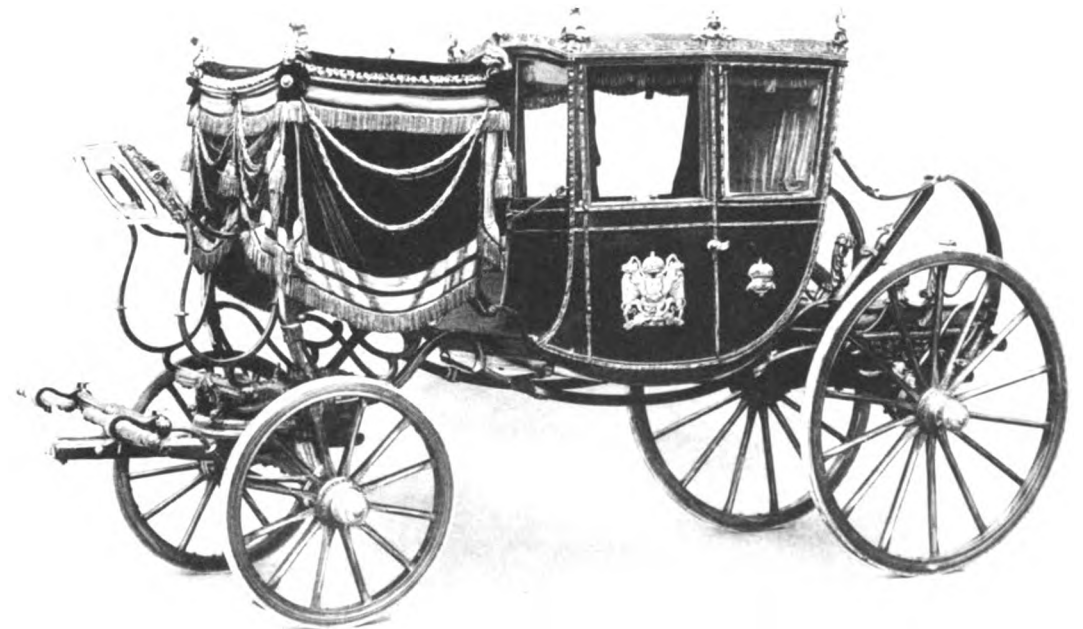


FIG. 89.—DRESS CHARIOT WITH TWO SEATS, USED BY THE MASTER OF THE HORSE OF HIS MAJESTY THE EMPEROR.

BAVARIA.

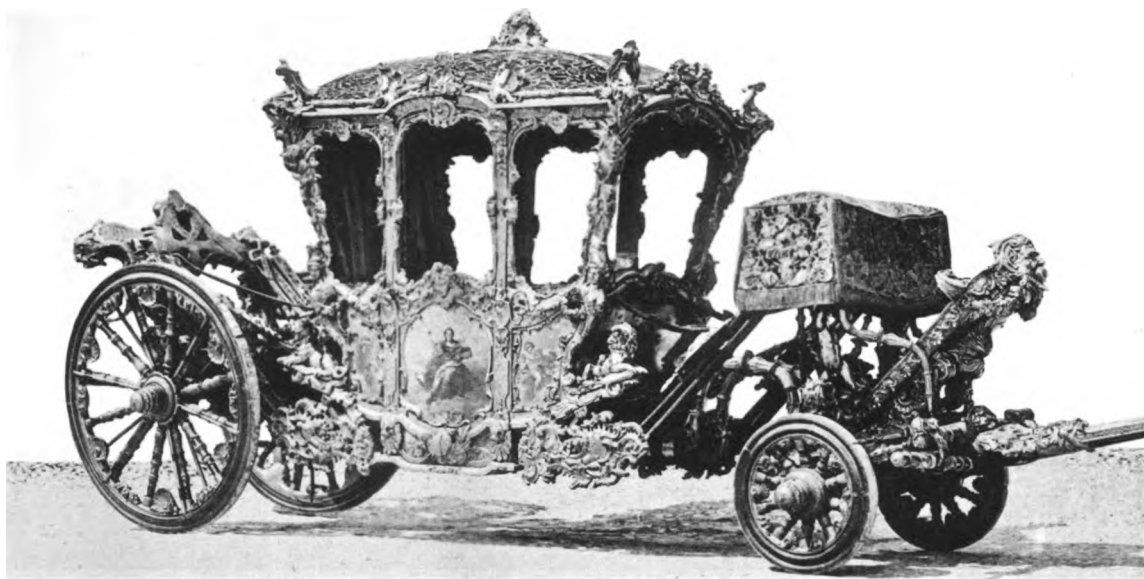


FIG. 90.—STATE COACH.



FIG. 91.—STATE COACH.

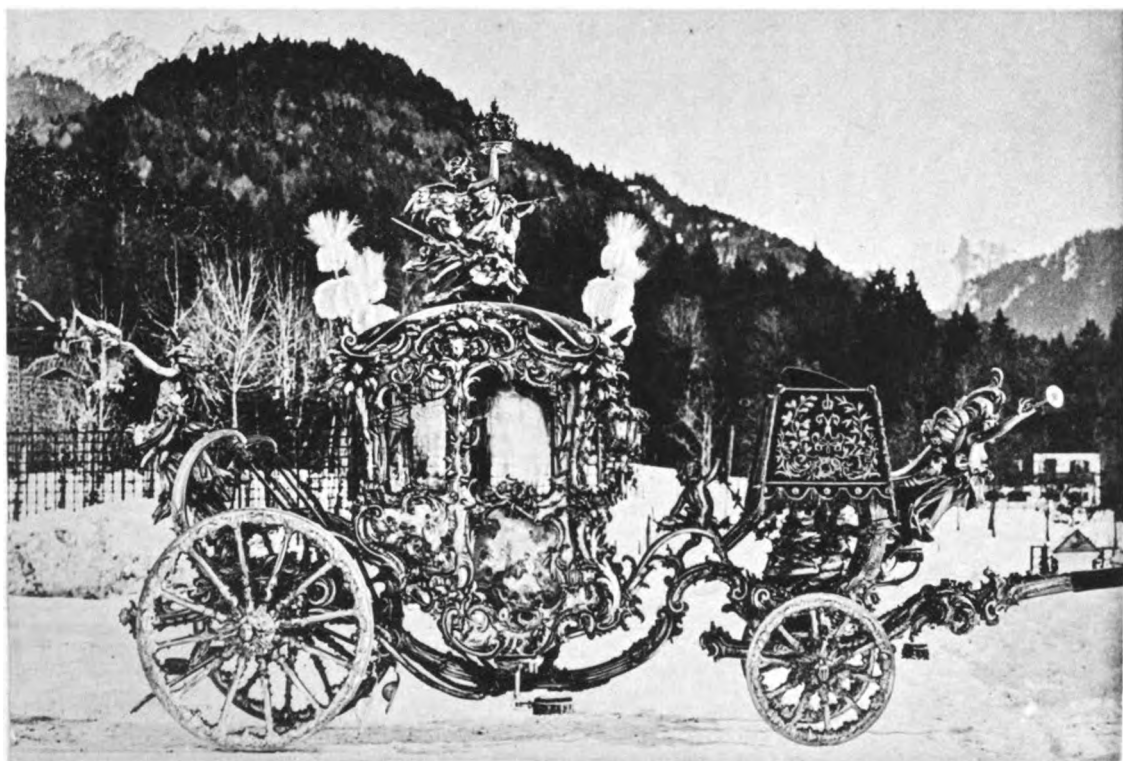


FIG. 92.—STATE CARRIAGE OF KING LOUIS II.



FIG. 93.—STATE SLEIGH OF KING LOUIS II.

SPAIN.

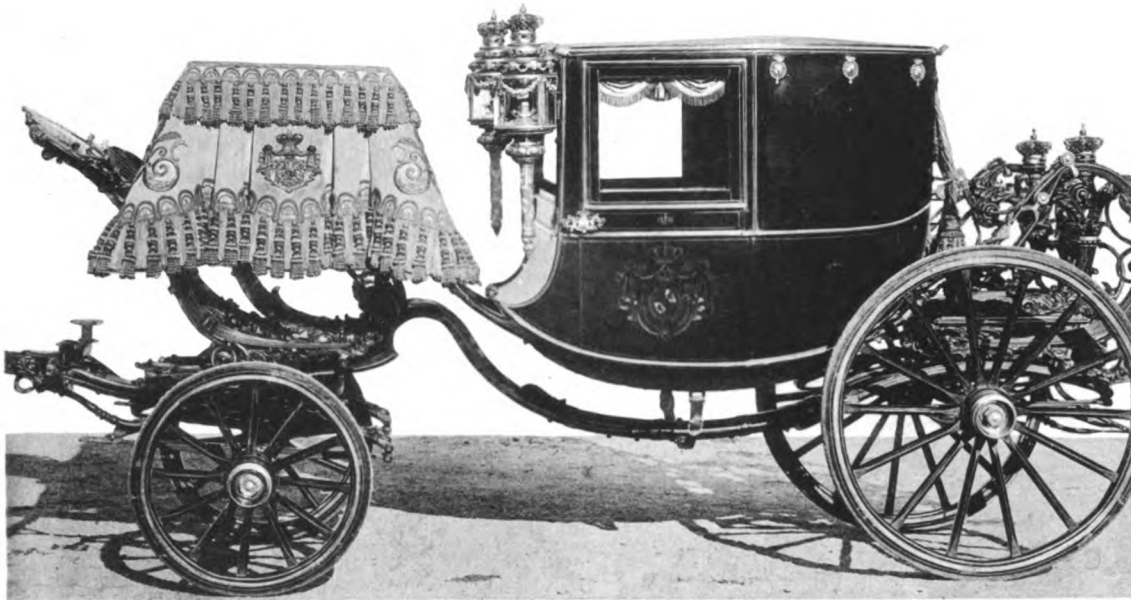


FIG. 94.—CORONATION CHARIOT OF QUEEN ISABELLA II.



FIG. 95.—DRESS CHARIOT OF KING ALPHONSO XII.



FIG. 96.—FULL DRESS CHARIOT OF QUEEN ISABELLA II.

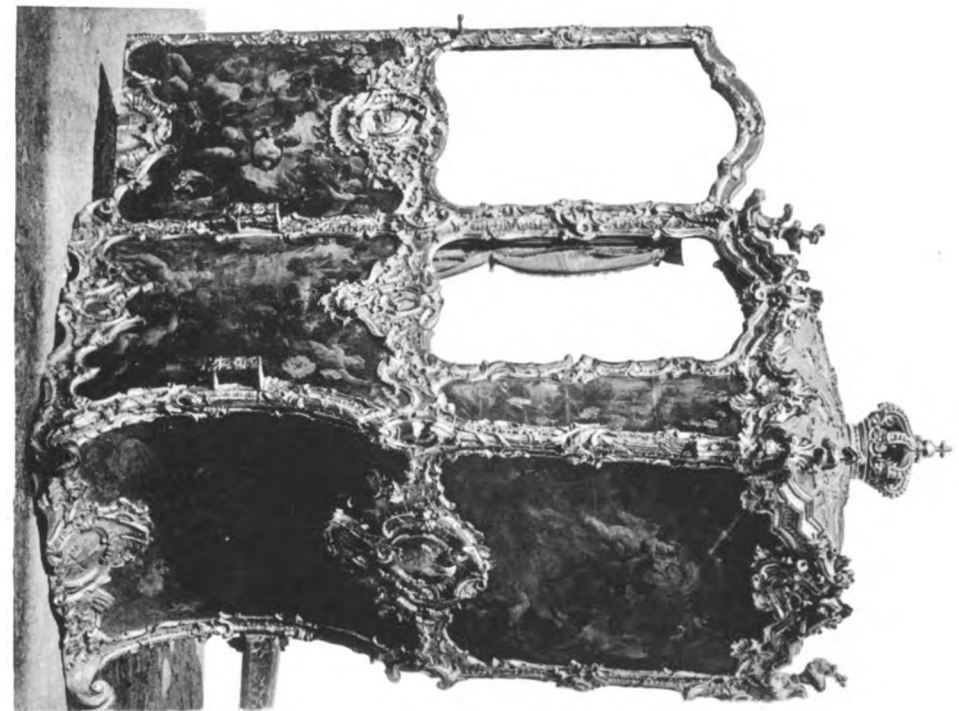


FIG. 97.—SEDAN CHAIR OF PHILIPPE V.

SPAIN.

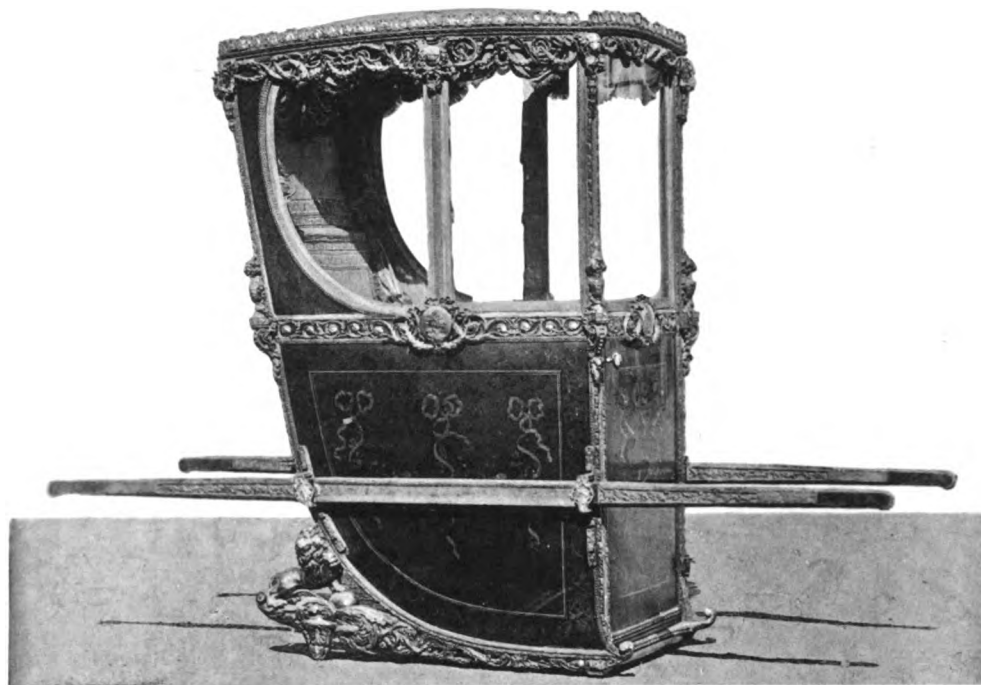


FIG. 98.—SEDAN CHAIR OF KING CHARLES III.



FIG. 99.—SEDAN CHAIR OF KING FERDINAND VI.



FIG. 100.—STATE COACH OF QUEEN JEANNE-LA-FOLLE.



FIG. 101.—STATE COACH OF KING FERDINAND VII.

SPAIN.



FIG. 102.—FULL DRESS COACH OF KING FERDINAND VII.



FIG. 103.—STATE CARRIAGE OF THE PRESIDENT OF THE CORTES.



FIG. 104.—STATE COACH.
PRESENTED BY THE EMPEROR NAPOLEON I. TO KING CHARLES IV.



FIG. 105.—STATE COACH OF KING CHARLES IV.

SPAIN.



FIG. 106.—STATE COACH OF KING CHARLES IV.

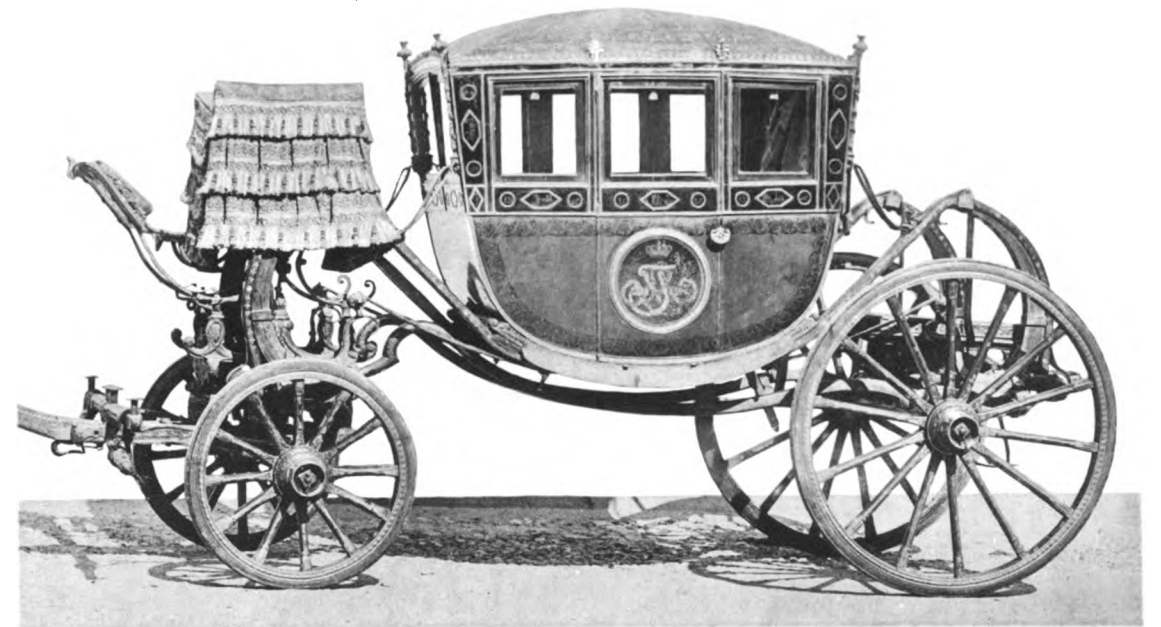


FIG. 107.—STATE COACH USED FOR THE MARRIAGE OF KING FERDINAND VII.
AND QUEEN MARIE LOUISE.

SWEDEN.

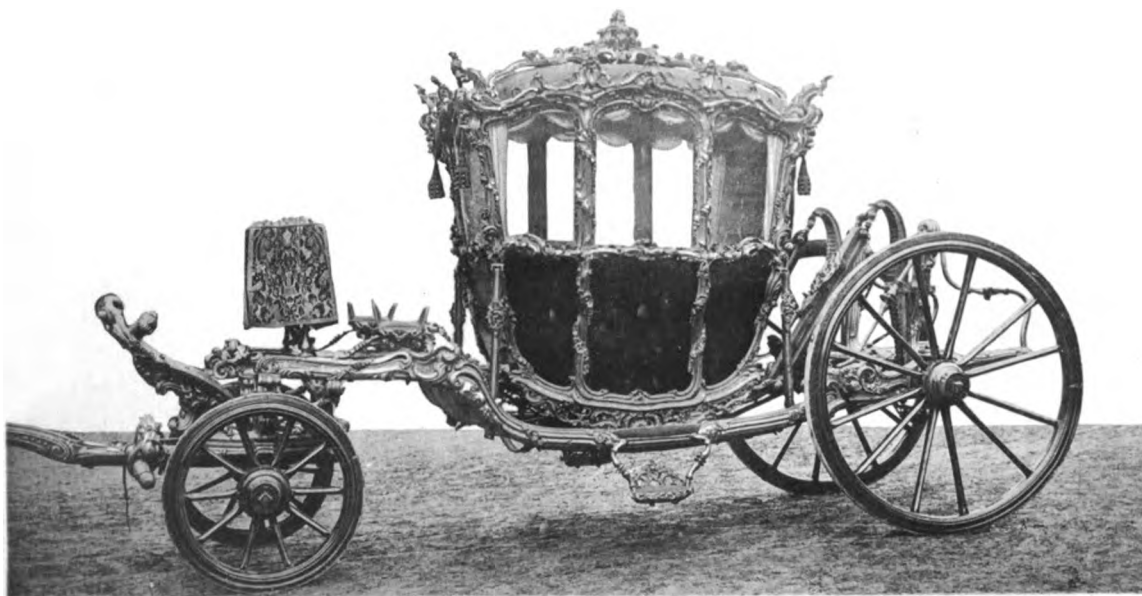


FIG. 108.—SMALL ROYAL STATE COACH.



FIG. 109.—LARGE ROYAL STATE COACH.

PORTUGAL.

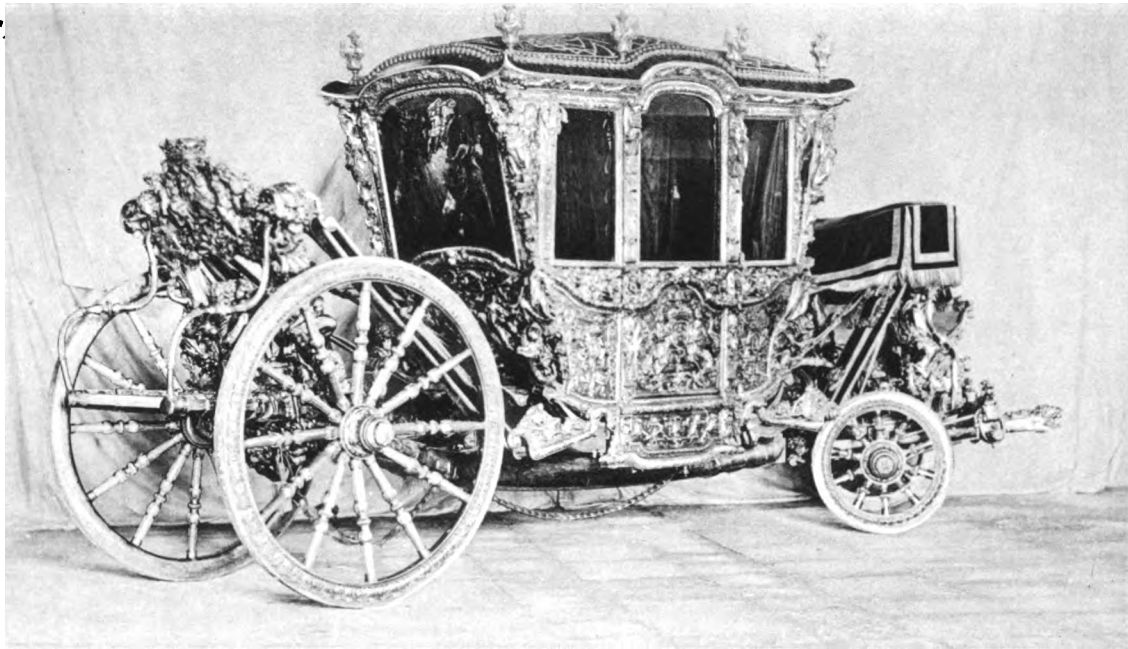


FIG. 110.—STATE CARRIAGE.

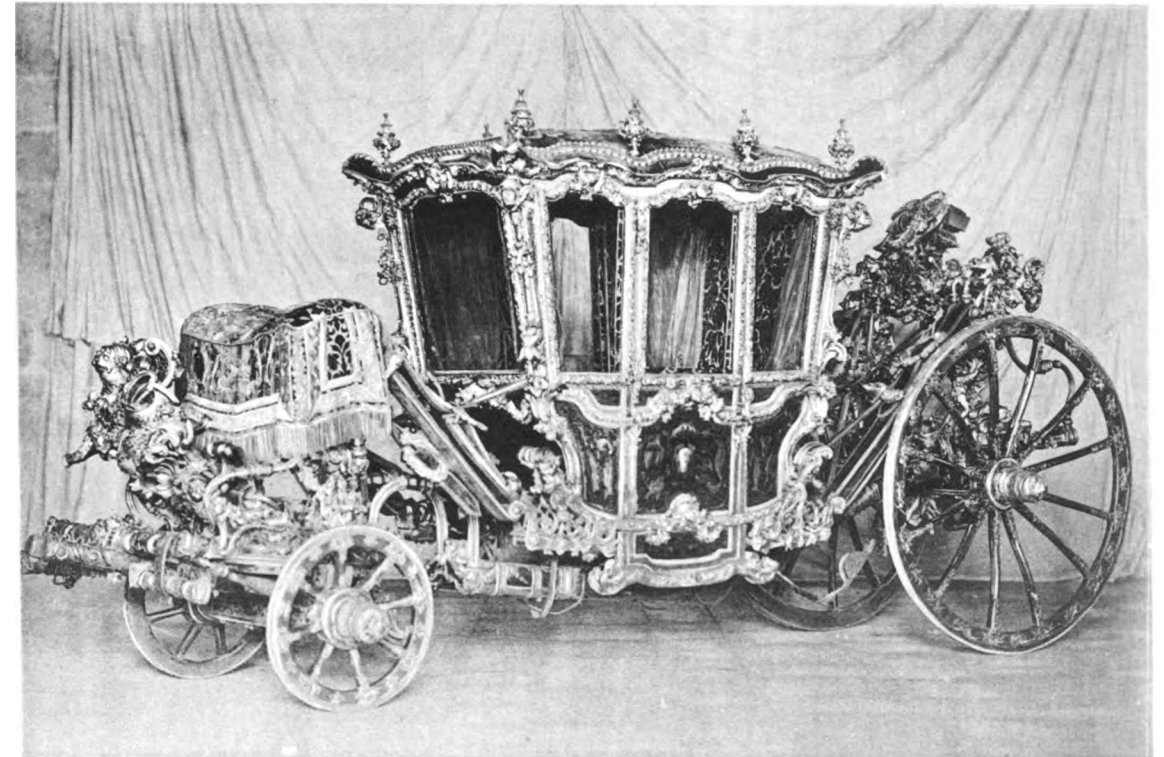


FIG. 111.—STATE CARRIAGE.

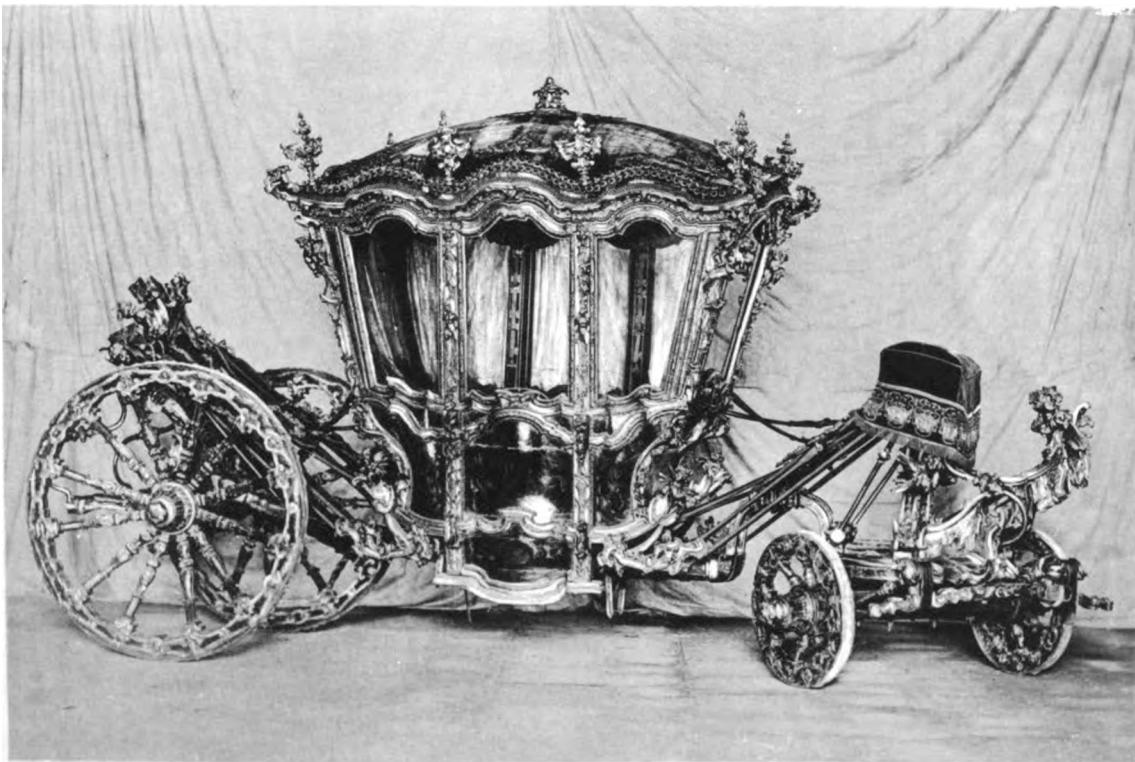


FIG. 112.—STATE CARRIAGE.

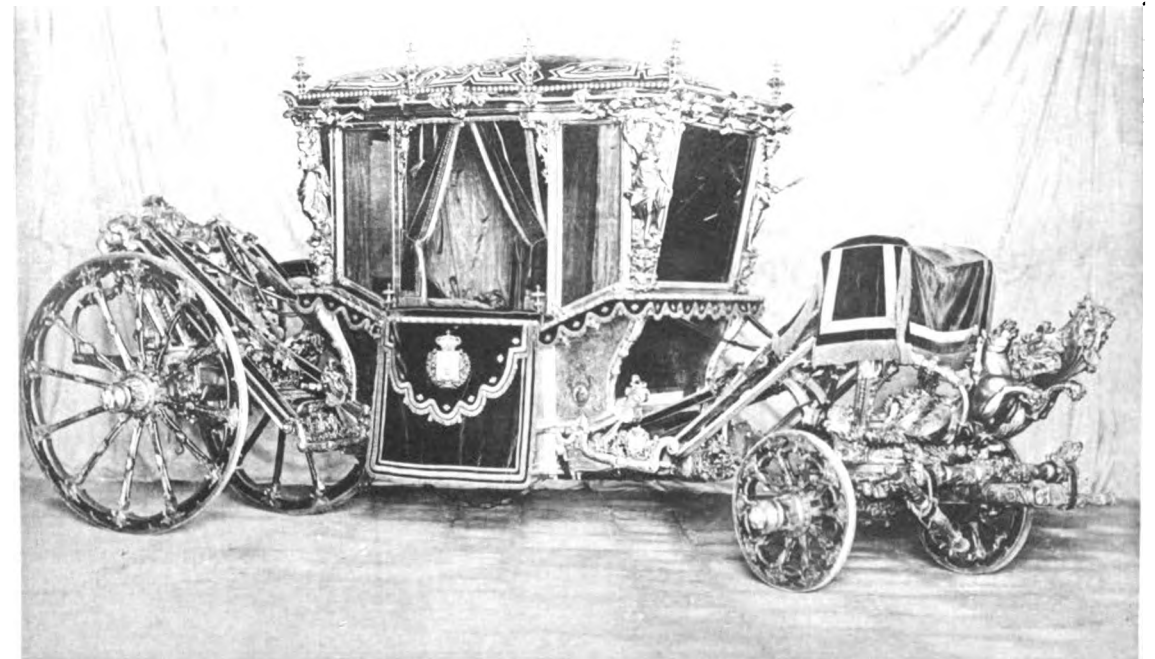


FIG. 113.—STATE CARRIAGE.

PORTUGAL.

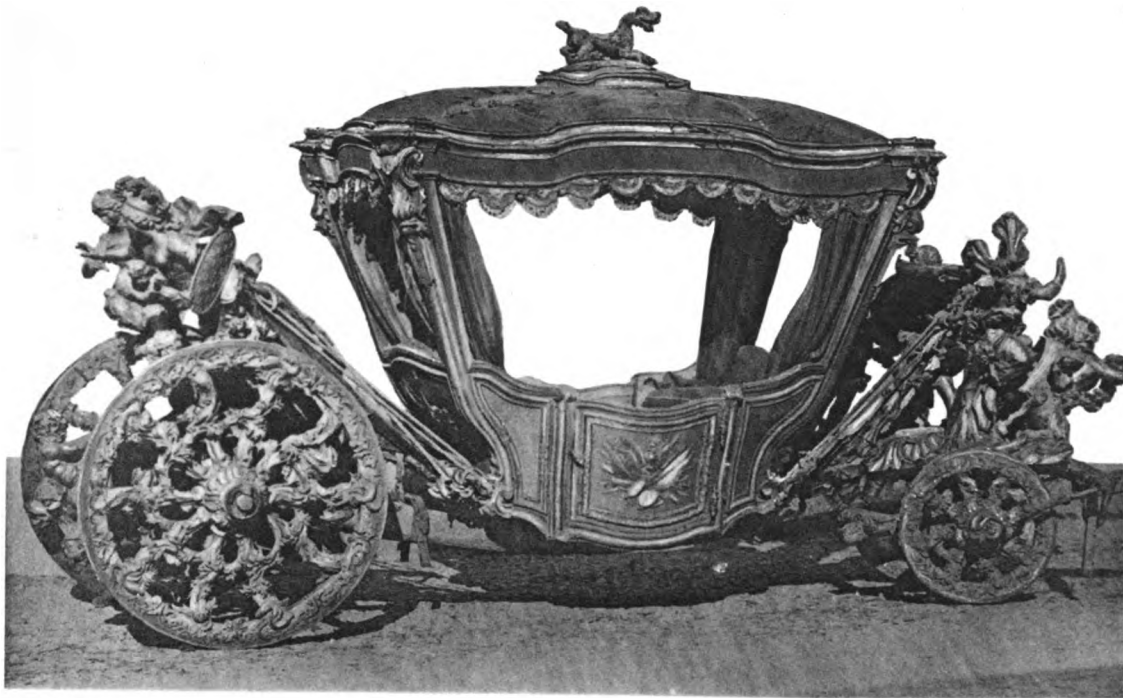


FIG. 114.—STATE COACH OF KING JOHN V. (AT BELEM).

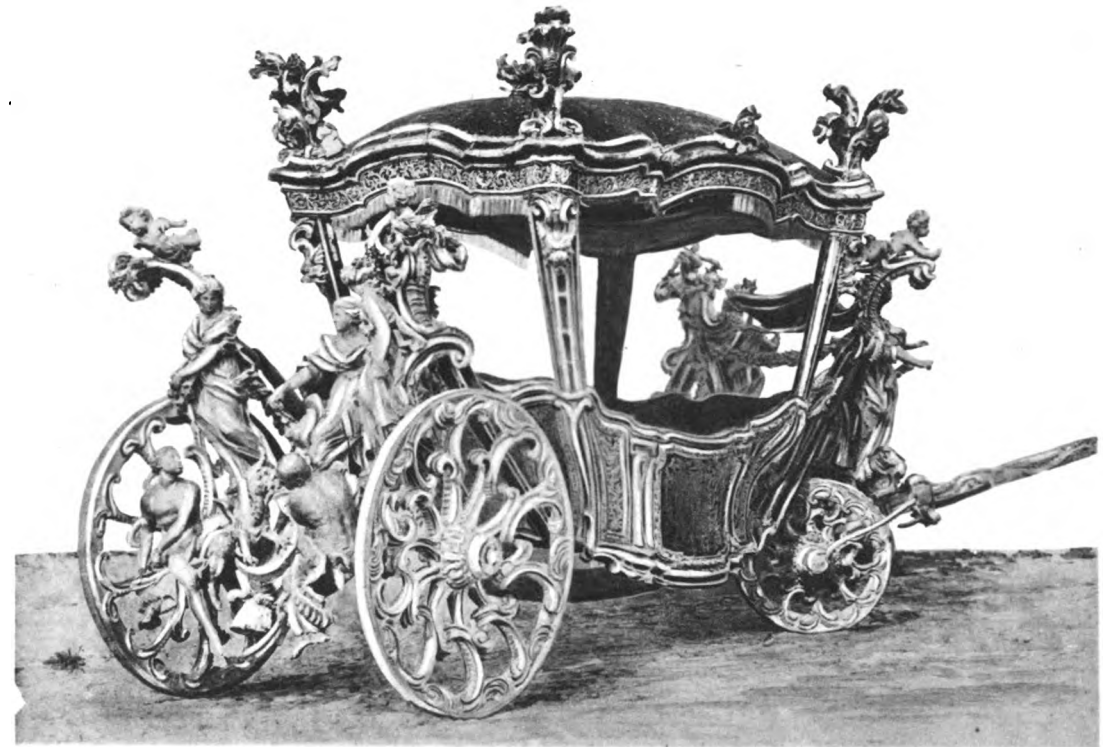


FIG. 115.—STATE COACH OF KING JOHN V. (AT BELEM).

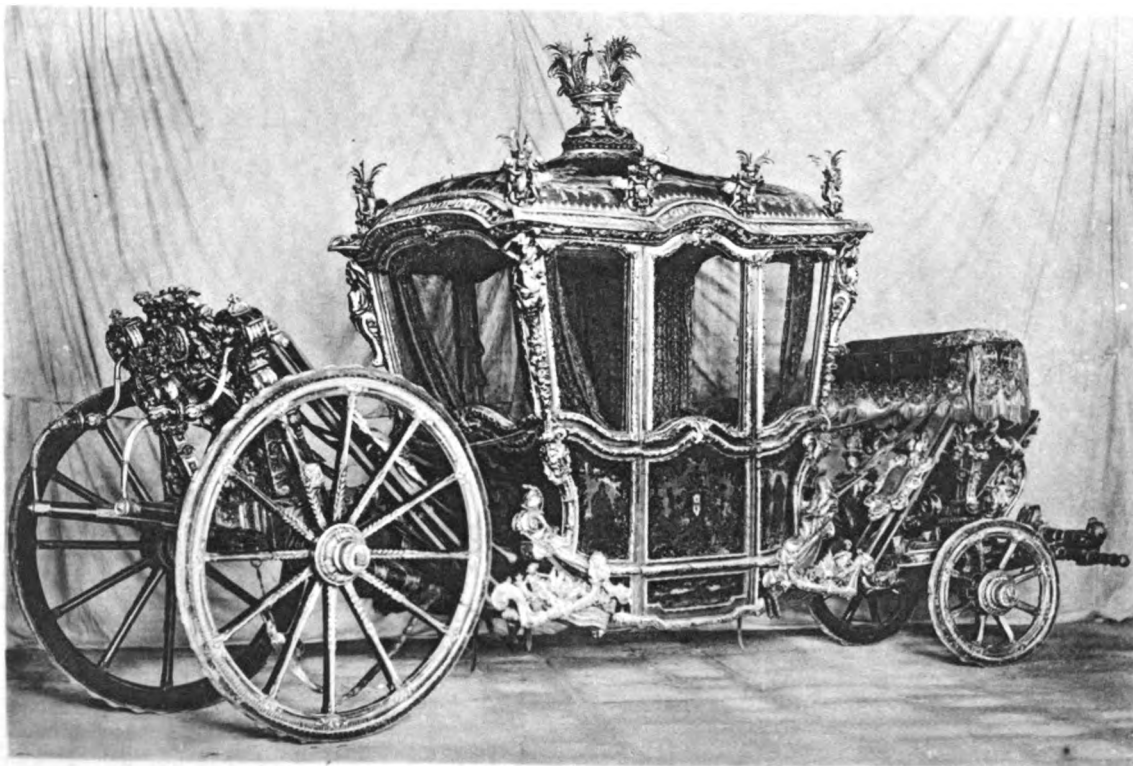


FIG. 116.—STATE COACH.

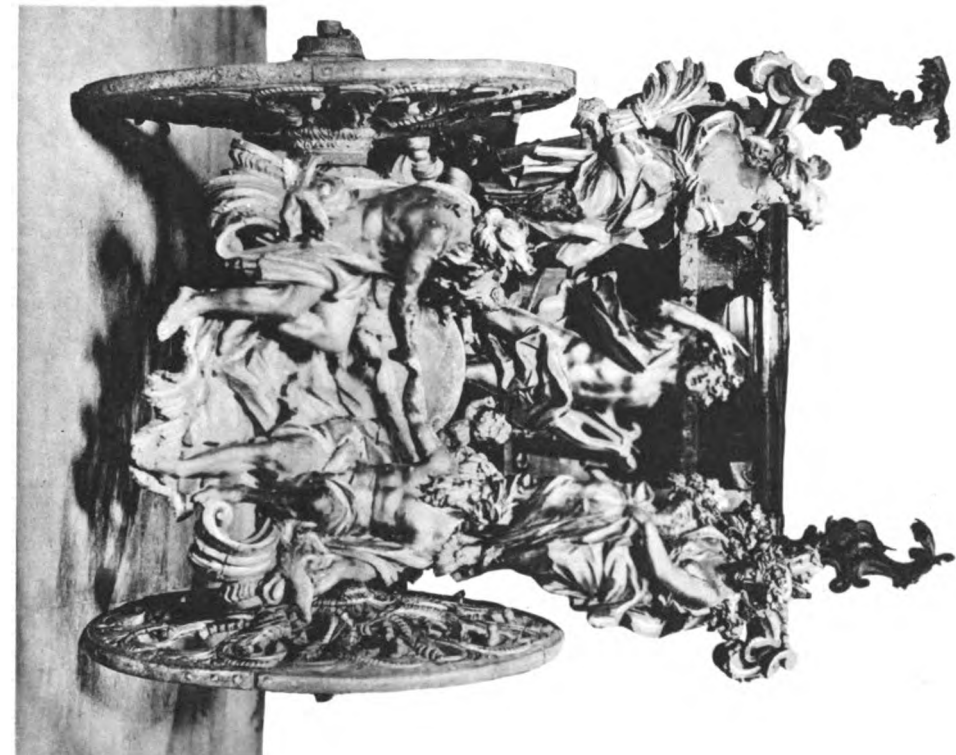


FIG. 117.—BACK VIEW OF STATE COACH.

ITALY.



FIG. 118.—STATE COACH, BUILT AT MILAN FOR THE MARRIAGE OF THE EMPEROR NAPOLEON I. WITH PRINCESS MARIE LOUISE OF AUSTRIA.

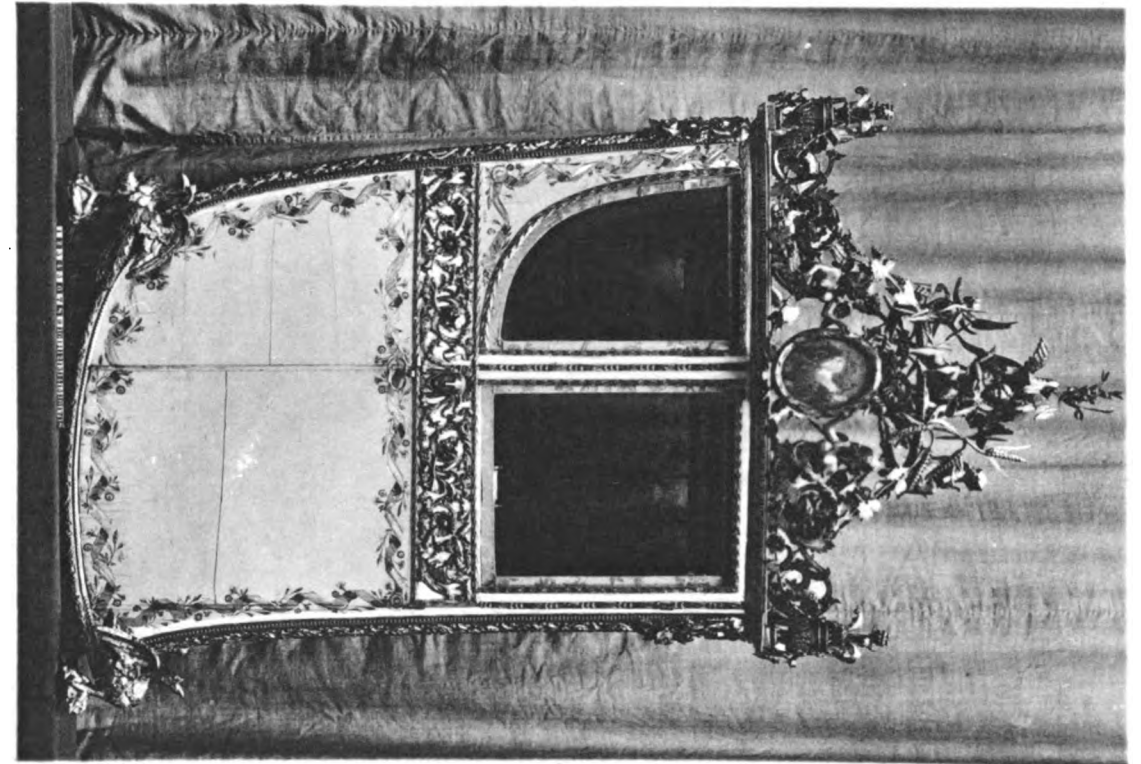


FIG. 119.—ITALIAN SEDAN CHAIR USED AT BAPTISMS OF THE GRAND DUCAL FAMILY OF TUSCANY, EARLY 18TH CENTURY (SIDE VIEW).

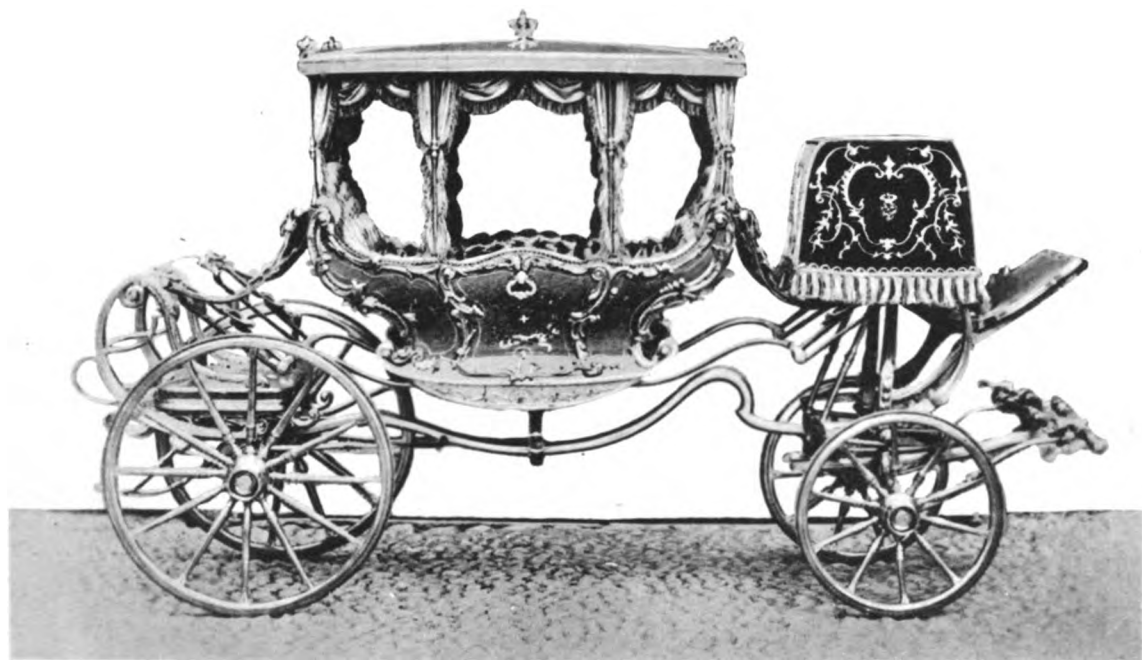


FIG. 120.—STATE CARRIAGE OF THE PRINCE OF NAPLES (BUILT AT MILAN.

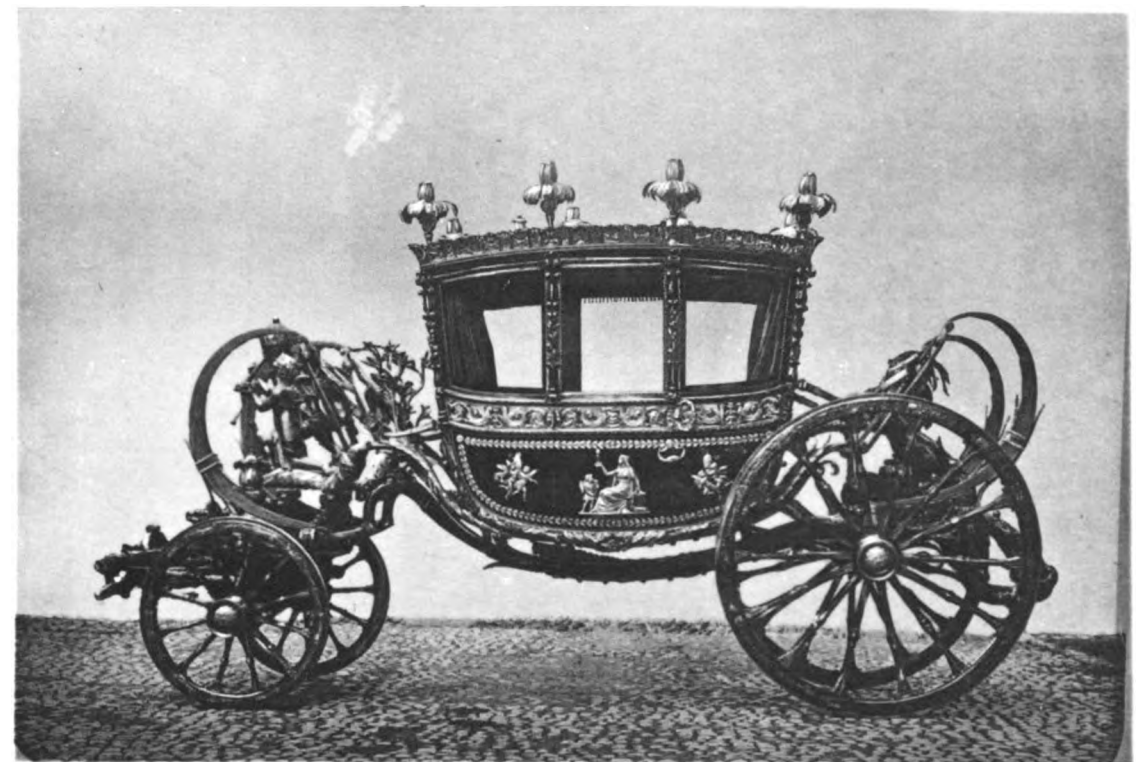


FIG. 121.—STATE CARRIAGE OF THE POPE OF ROME.



FIG. 122.—TURKISH CARRIAGE.



FIG. 123.—STATE CARRIAGE OF THE VICEROY OF EGYPT.

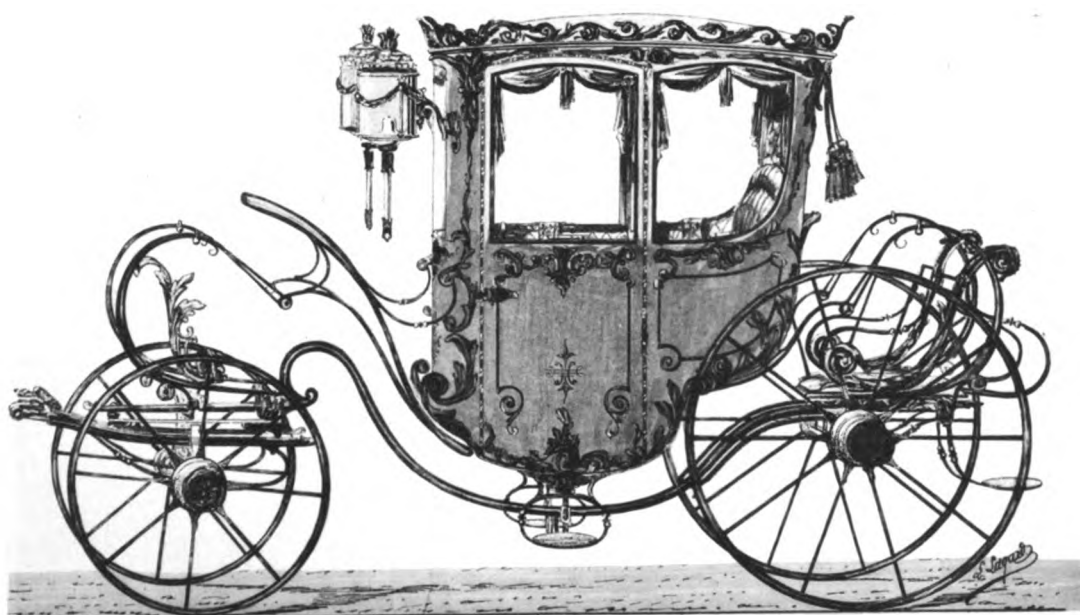


FIG. 124.—STATE CARRIAGE OF THE EMPRESS OF CHINA.



FIG. 125.—ONE WHEEL VEHICLE, SUCH AS PLY FOR HIRE IN THE STREETS OF SHANGHAI, CHINA.
(PORTRAITS OF AN ENGLISH MISSIONARY AND HIS WIFE.)



FIG. 126.—FIRST CARRIAGE OF PRINCE LOUIS NAPOLEON.

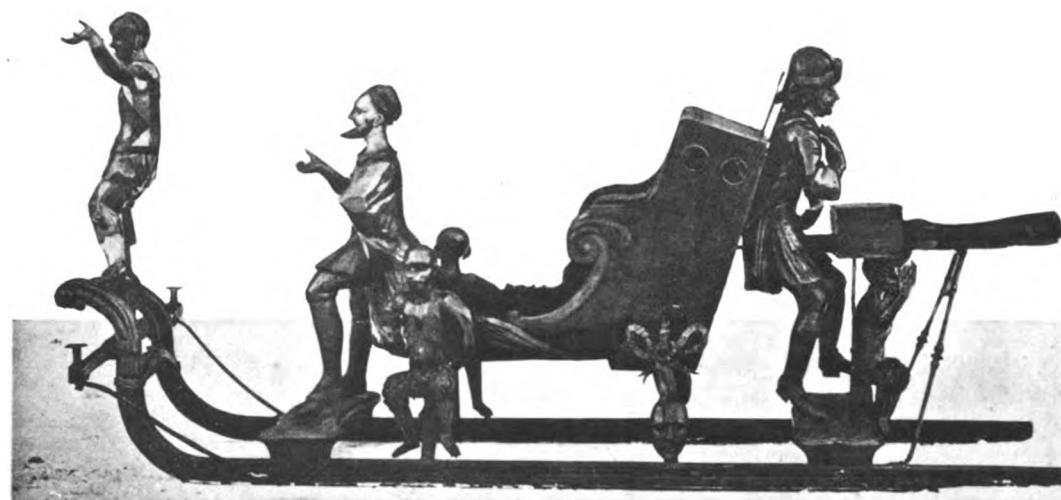


FIG. 127.—IMPERIAL RUSSIAN SLEIGH.

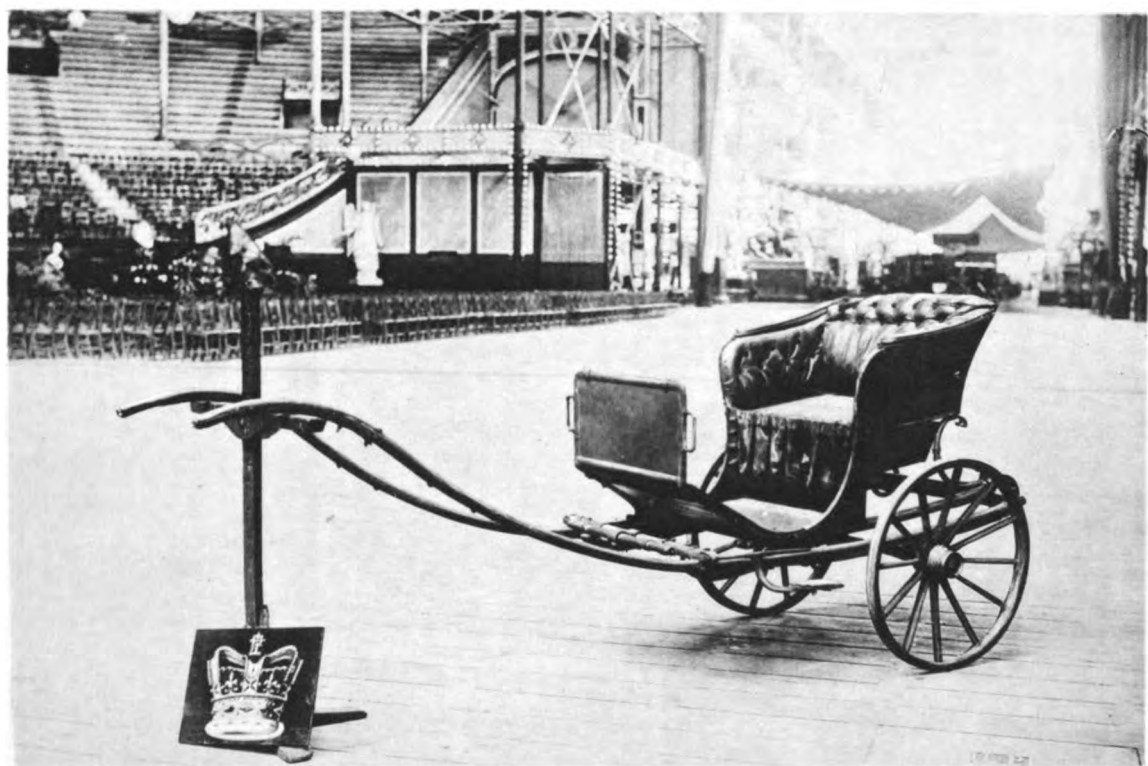


FIG. 128.—FIRST CARRIAGE OF HER MAJESTY QUEEN VICTORIA.

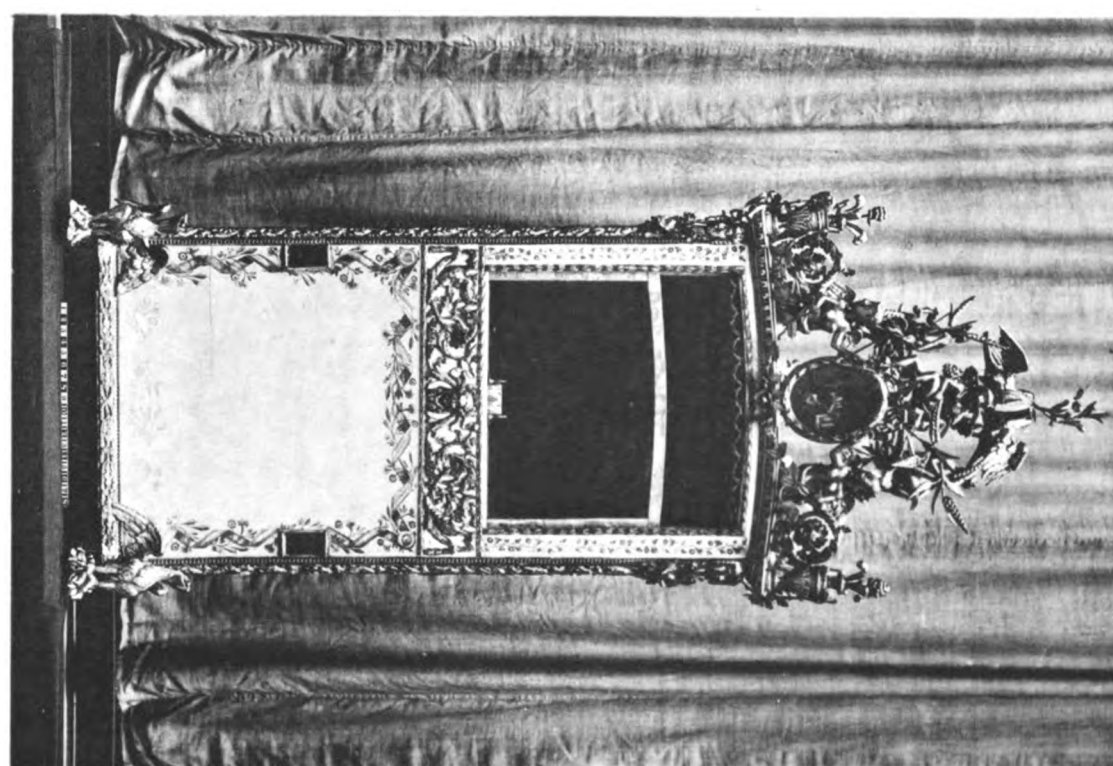


FIG. 129.—ITALIAN SEDAN CHAIR USED AT BAPTISMS OF THE GRAND DUCAL FAMILY OF TUSCANY, EARLY 18TH CENTURY (FRONT VIEW).

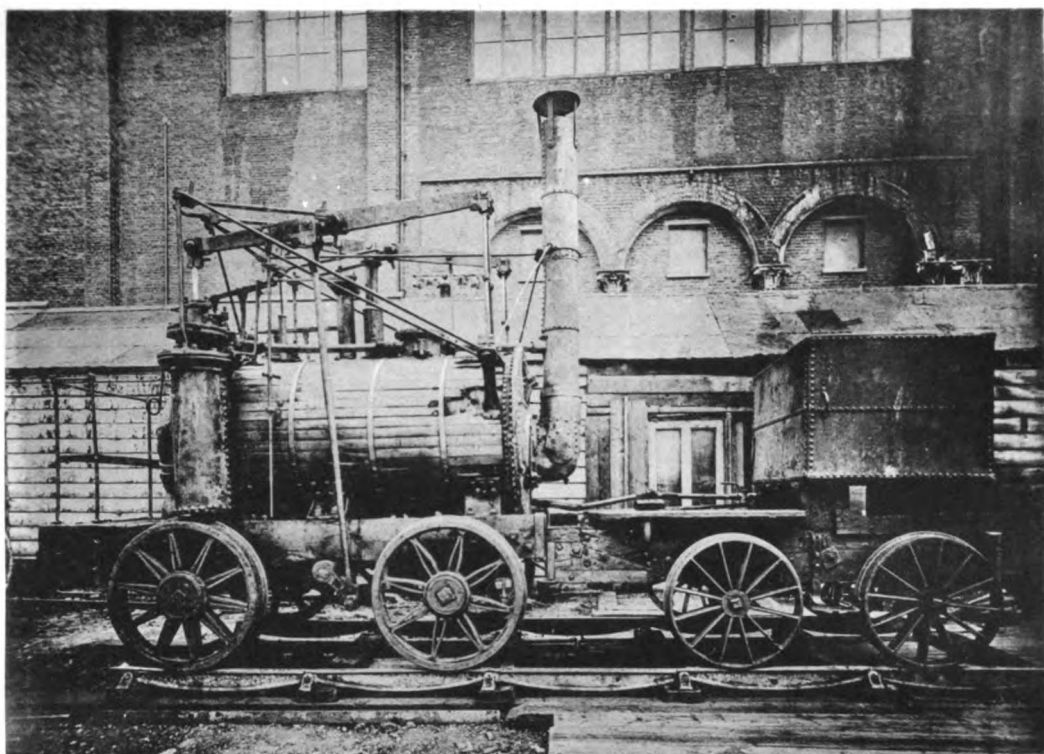


FIG. 130.—PUFFING BILLY (1813) THE OLDEST LOCOMOTIVE IN EXISTENCE.
NOW IN THE SOUTH KENSINGTON MUSEUM.

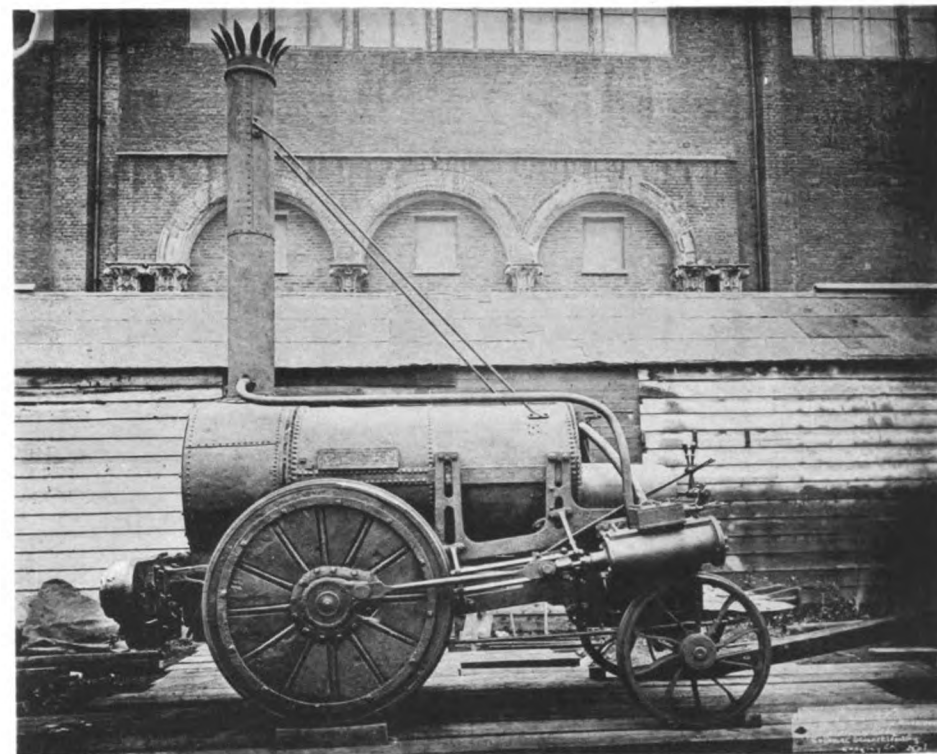


FIG. 131.—THE ROCKET (1829). BUILT BY GEORGE STEPHENSON.
NOW IN THE SOUTH KENSINGTON MUSEUM.

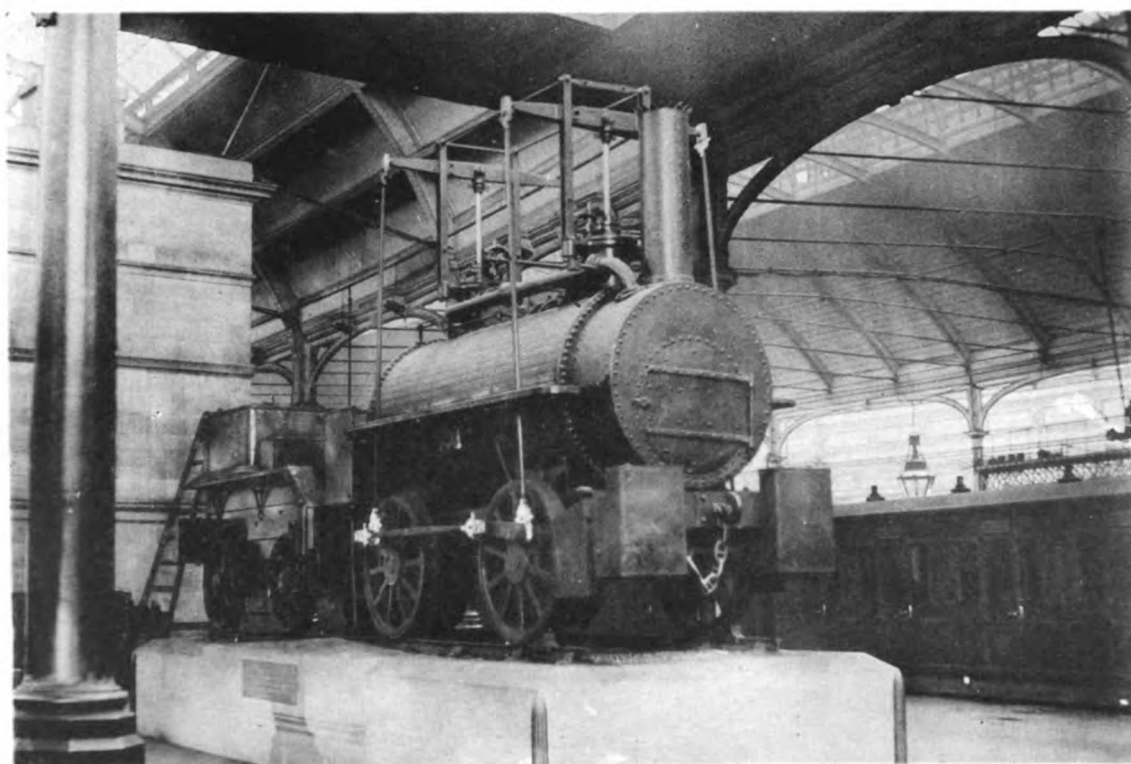


FIG. 132.—AN EARLY LOCOMOTIVE MADE BY GEORGE STEPHENSON,
NOW IN THE NEWCASTLE RAILWAY STATION.

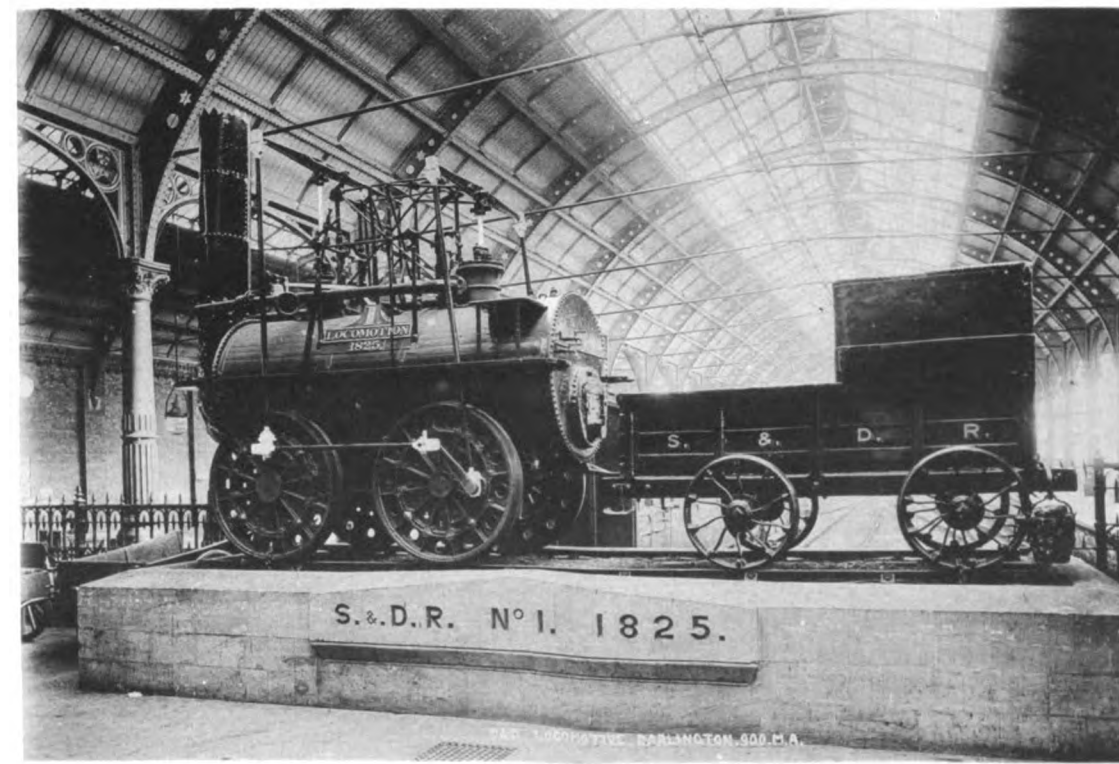
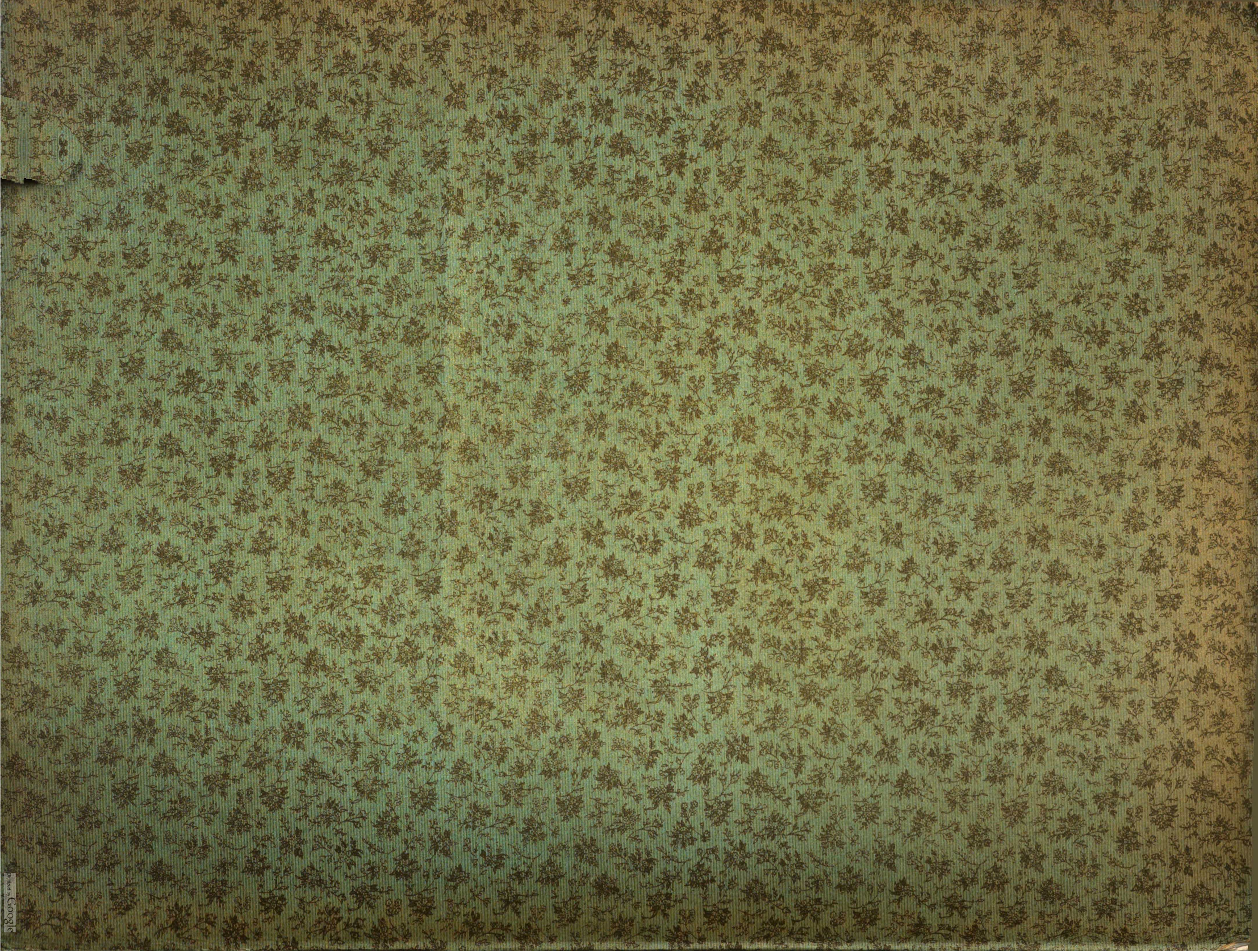


FIG. 133.—LOCOMOTIVE. AN EARLY LOCOMOTIVE MADE BY GEORGE STEPHENSON,
NOW AT DARLINGTON RAILWAY STATION, 1898.



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